THE HERITAGE OF INDIAN ART

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VASUDEVA S. AGRAWALA

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INTRODUCTION

THE ART of India constitutes a unique chapter in the history of human endeavour. It reveals the deepest recesses of the human mind and offers a mirror to the Indian soul as perhaps nothing else does. The spiritual and religious content of India's creative genius has found full and perfect expression in her aesthetic creations. Art by its nature is a visual commentary on or a concrete manifestation of thought which is abstract and invisible. Objects of art are like documentaries of a thought-world that has departed. These creations have preserved the thought-forms of bygone ages, with all the vitality and inspiration of the consciousness that brought them into existence. Art, therefore, is a very precious heritage in the culture of a people. It is more so in India, where the story of art is as old as the history of the race — a panorama of five thousand years.

The essential quality of Indian art is its preoccupation with things of the spirit. The approach is not intellectual but spiritual. Art in India did not aim at objective presentation of the human or social facets of life. It was primarily the fruit of the artist's creative meditation and effort to project symbols of divine reality as conceived and understood by the collective consciousness of the people as a whole. It is a vast, unending social and religious endeavour of devotees to depict the forms of the gods and goddesses they worshipped. The rich documentation that is no doubt implicit in every age and aspect of Indian art is not intentional. The mainly objective and intellectual creations of Mughal art are perhaps the solitary exception. But they are merely a ripple in the vast surging sea of Indian art. Anyone desirous of understanding the real significance of Indian art should be prepared patiently to go the whole length and drink deep of the symbolic meanings that make up a world of their own. Indian religion does not yield its secret to one who only skims the surface ; and of the same mysterious, secretive essence is the art of India. Neither professes to be interested in the material world for its own sake. Both look beyond, and it is only when we grasp this distant, other-worldly outlook that we reach those chambers where the secret inner light shines.

Three things one should accept, if one would do justice to Indian art. First, the truth of the divine essence or reality, call it by any name you will. The essential truth in the literature and art of India is the homage to the abstract and unmanifest power behind the material world, the primeval source of all things. That is the common matrix of the whole gamut of Indian life, and art is no exception. To understand truly and completely any image of Shiva with reference to its varied symbolism, or of Vishnu holding the cosmic *chakra*, or of the Enlightened Buddha who has vanquished Māra, or of the terrible goddess Durga dealing with the demon hordes, it is obligatory to lift the veil and glimpse a different world in which the opposite

principles of the cosmos appear as combatants and the wheel of life moves on, bringing victory to the *devas*. This, then, is the second truth behind the entire range of our artistic heritage, the conflict between good and evil waged incessantly. The created world presents a diversity where force meets force for fulfilment of the higher purpose of life. This is known as *daivāsuram* in Vedic terms, that is, the conflict between the two powers, of the *devas* and the *asuras*, the forces of light and darkness, which are symbolized as the *garuda* and the *nagas* in Indian art. In manifested creation there is diversity and feud precedes final concord. The vast canvas of Indian art, whether it be sculpture or painting, offers a commentary on this essential aspect of struggle, through which peace has to be won as the ultimate prize. When this symbolism has been properly grasped, the themes of Indian art become meaningful and a source of inspiration and joy.

The third feature of Indian art is the place of human life in the divine scheme of things. Man here serves an essential purpose. He is placed at the centre of things. All the symbols of art and religion primarily portray his inner images. It is for him that they exist. They explain his emotional life in terms of a raging conflict the ultimate consummation of which is peace and self-fulfilment. Art thus forges the closest links with man and the manifold aspects of his life. Notwithstanding the divine bias, man is the supreme theme of art, religion and literature, since all three deal with the problems that eternally confront him. When one speaks of the 'human element in Indian art', the expression embraces all the diversity of life and nature. The divine principle is the pillar, as it were, round which everything revolves. The kings with their royal entourage, the ladies of the *harem* and all the wise members of a gay court, the worldly merchants and the outer world of attendants — these exist and glitter not for their own sake but to pay homage to the divine glory, the *devata* or the *mahapurusha*, or whatever else you choose to call the supreme being.

These are the main elements that have gone into the making of Indian art. External beauty or the aesthetic element is of course present in the exquisite style and the inspired skill of individual masters. The decorative motifs in which the genius of the Indian artist found its fullest expression are a source of perennial pleasure to the critic and the connoisseur.

To sum up, Indian art has four elements for its theme, namely, the divine principle, the cosmos in its twofold manifestation of good and evil, man and the material world. Like the four points of the compass they enclose a full world enchantment.

The history of Indian art, covering about five thousand years, presents a rich and almost continuous record, except for a gap in the Vedic age for which concrete material has still to be unearthed. The story of this art opens in the Indus Valley, in the third millennium B.C., as revealed by the remains of a highly developed civilization in the Punjab and Sindh. At the outset we meet with an exceptional richness of art material and elegance of style. When the Indus culture had run its course and was replaced by the culture of the Aryan people, we do not yet quite know. The Aryans, however, made this land completely their own and spread themselves in the vast stretch of territory from the Indus to the Ganga. They have left a brilliant record of their life and thought in the form of Vedic hymns. These give us a vivid picture of the ideals of beauty of the human form and of nature, both of which were objects of adoration. The Aryans were acquainted with the arts of dancing, singing, weaving, building and making ornaments of gold and silver. The number of words denoting beauty is strikingly large in the Rigveda. The Vedic word for beauty is *śrī*, and beauty of many a description is said to reside in the bodies of the heroes (*viśvā vaḥ śrīr-adhi tanūshu pipishe*, Rigveda, 5, 57, 6). Śrī was given the rank of a goddess as the symbol of omnipresent cosmic beauty. Women of bewitching form adorned with golden robes and ornaments are often mentioned, an eloquent testimony to the Aryans' love of art and beauty. But tangible specimens of their craftsmanship are yet to be met with and identified.

In the next phase, *circa* 1000 B.C.–600 B.C., we come to the Mahajanapada period when life became organized at many populous centres and the whole country, from east to west, comprised autonomous Janapada states that were either monarchies or republics. This is the beginning of the historical period for which we have archaeological monuments. The chronological table for the early and the historical periods may be set down as follows :

I. Indus Valley culture (*c.* 3000–2250 B.C.) ; chief centres Mohenjodaro, Harappa.

II. Aryan expansion in Northern India (*c.* 2500 B.C.–1500 B.C.) ; Vedic and Epic periods.

III. Mahajanapada period (*c.* 1500–600 B.C.).

IV. Empire of Magadha, capital Rajagriha and then Pataliputra ; Saisunaga and Nanda dynasties (*c.* 650–325 B.C.); Gautama Buddha (623–543 B.C.) ; Mahavira (599–527 B.C.) ; The cyclopian walls of Magadha and the fortifications of Rajgir.

V. Maurya period (325–185 B.C.). Early stone sculpture, *yaksha* figures from Parkham and Patna. Monolithic pillars, stupas and the earliest chaitya halls ; Chandragupta (322–298 B.C.) ; Ashoka (273–232 B.C.).

VI. Sunga period (185–72 B.C.). Stupas of Bharhut and Sanchi with stone railings and gateways.

VII. Satavahana period (220 B.C.–200 A.D.). Chaitya halls in Western India and early stupas of Bhattiprolu and Amaravati.

VIII. Kushana period (*c.* 1 A.D.–176 A.D.). Mathura school of sculpture. Origin of the Buddha image. Gandhara

school of sculpture in North-Western India.

IX. Gupta period (*c.* 320-600 A.D.). Golden age of Indian literature and art. Stone temples at Sanchi, Bhumra, Deogarh. Brick temple at Bhitargaon. The Dhamekh stupa at Sarnath. Fresco paintings on the walls of the caves at Ajanta and Bagh; Harsha (606–648 A.D.).

X. Pala and Sena dynasties of Magadha and Bengal (700-1200 A.D.). Brick temple of Paharpur. Stone sculptures and bronzes.

XI. Kingdoms of the Deccan. Chalukya dynasty (550–642 A.D.). Temples at Aihole, Badami and Pattadakal. Excavated Buddhist, Jaina and Hindu cave temples at Ellora; Rashtrakuta dynasty (757–973 A.D.). Rock-cut Kailasha temple at Ellora; Shiva temple at Elephanta (*c.* 760 A.D.); Hoysala and Yadava dynasties of Mysore (1111–1318 A.D.). Hindu temples at Halebid and Belur.

XII. Kingdoms of the Far South. The Pallavas of Kanchi (600–750 A.D.). *maṇḍapas* and *rathams* or monolithic stone temples at Mahabalipuram and structural temples at Kanchi; Chola dynasty, capital Tanjore. Temples at Tanjore and Madura. South Indian bronzes.

Indus Valley Art

THE ART of the Indus Valley people spread extensively both in time and space. Ancient sites of that age, which have yielded typical archaeological material, extend from Rupar in Ambala district to Harappa in the Montgomery district, and from Mohenjodaro in Larkana district to Rangpur and Lothal in Saurashtra-Gujarat. The Indus Valley people were prolific in the arts of house-building, stone and clay statuary, bronze-casting, making of ornaments of gold and silver, and cutting of beads in various semi-precious stones like agate, carnelian, chalcedony, ivory-carving and weaving. The beautiful objects of domestic use that have been unearthed reflect the refined taste of their makers. Amongst stone statuary, a fine piece of sculpture found at Mohenjodaro shows a male bust draped in a shawl which is decorated with the trefoil pattern. The figure wears a short beard and a close-cut moustache. It seems to represent a royal personage or a priest. This is an impressive piece with its suggestive and symbolical expression. But the cream of the statuary is represented by two stone statuettes from Harappa, which would bring credit to any classical sculptor of Greece or Rome. The torsos are just under four inches, but exhibit a sensitiveness and vivacity of modelling which bear testimony to the incomparable genius of the sculptor. One of the figures is male, but the other, with heavy hips, is perhaps female. The bronze dancing girl from Mohenjodaro is a charming little statuette. Loaded profusely with bangles, she stands in a buoyant pose, with rather elongated

legs and arms and with the head slightly tilted. Another bronze figure, that of a wild buffalo with its massive uplifted head and the ponderous muscles of the body, is suggestive of the primitive vigour of the animal.

The vast number of terracotta figurines of men and animals from the Indus Valley comprises a very remarkable group. A female figure, the great mother goddess, is typical of this civilization. The high-crested head-dress, the chaplets round the neck, the long series of pendant necklaces and the broad girdle indicate the profound reverence of the artist who conceived and modelled the figure. The humped bull, dog, sheep, elephant, rhinoceros, pig, monkey and several birds, as well as wheeled model carts and whistles show the wide variety of clay toys the Indus Valley people fashioned for their children's delectation. In a class by themselves are the animal figurines and ornaments and beads made of faience which are regarded as masterpieces of craftsmanship. Faience was a special paste made of crushed steatite. It was coated with a glaze and fused in a kiln, to produce extreme fineness of texture and a light blue or greenish colour.

A mass of wheel-turned pottery, baked in round kilns, reveals the astonishing dexterity of the Indus Valley craftsman. His speciality was the great variety of painted decorations and pictorial motifs, including leaf patterns, scales, chequers, lattice-work, wave patterns and trees and floral designs. Some narrative scenes, indicative of a belief in life after death, are both realistic and full of pathos. Of rather unusual artistic interest and exceptional charm is the miniature pottery, about an inch in size and made both of clay and faience. Similarly, beads of clay, faience, steatite and semi-precious stones were fashioned in many shapes, some of them finely decorated with a trefoil pattern beautifully etched on the surface. Although the trefoil pattern has been found in Western Asia, its use on beads is exclusive to the art of the Indus Valley. Other art objects include square steatite seals with vigorous animal figures, like the humped bull with rippling muscles that tell of a vast fund of energy. Of exceptional charm are the hoards of gold necklaces and chest ornaments of elongated beads with domed hollow terminals. More than two dozen Indus Valley seals have been found in Mesopotamia at several sites like Ur, Kish, Tel Asmar and Lagash, which indicate the synchronism of the Indus Valley culture with that of Mesopotamia about 2500 B.C. and later. Decorative inlay shell and ivory were extensively used, pieces being fretted out in the form of petals, crosses, crescents, stepped patterns, and heart and eye shapes. The material is enormous and shows that art was pursued with a conscious effort and permeated all aspects of life, enhancing its beauty.

Mauryan Sculpture

THE ONE big gap in the continuity of India's material culture occurs between the protohistoric art of the Indus Valley and the historic sculpture of the Mauryan period. In the pre-Mauryan period, as references in early Buddhist literature show, people possessed an advanced knowledge of metals, and ornaments of gold were highly prized.

Besides, the art of making mirrors, bedsteads, thrones and musical instruments and of the cutting and polishing of hard stone to fashion beads was well known. Very often a whole village, or some part of a city, specialized in crafts such as wood carving and ivory work.

The material so far available is very meagre and has still to be properly sifted. The figure of the earth goddess on gold-foil found in one of the mounds at Lauriya Nandangarh shows the sensitive skill with which the artists fashioned such religious objects. The crystal reliquary from the Piparahwa stupa, dedicated by the Sakyan relatives of the Buddha, is adorned by a fish-topped lid and contains minute flowers of gold and precious stones ; it is exquisitely finished and shows the remarkable perfection of the jeweller's art.

About the fourth century B.C., we come across monuments of stone in the form of colossal *yaksha* images, of which the one from the village of Parkham, in Mathura district, impresses one as the grand ancestor of all Indian statuary by its bold execution, and establishes an archetype in form and decoration. It is carved in the round but its main expression is frontal. Its dominating size is symbolic of the elemental power of the divinity as conceived in that early age. About two dozen gigantic statues have been discovered at various ancient centres like Mathura, Bharatpur, Pawaya near Gwalior, Rajghat near Banaras, Kausambi, Patna, Vidisa and farther east at Sisupalgarh in Orissa. Though there was at first some difference of opinion on the point, it is now generally agreed that these are images of *yakshas* and *yakshinis*, worshipped in very ancient times as deities of a widely spread folk cult which inspired much of the image worship of latter-day Buddhism, Jainism and Hinduism. In course of time, *yakshas* became reconciled to the new divine images as attendant gods. As a matter of fact, the offering of flowers, music, lamps, sweets, etc., was an adaptation of elements of *yaksha* worship by the new religions.

This tradition of folk art was supplemented in the Mauryan period by a court art of great vitality and technical competence. Excellent stone sculpture comes into full being all at once, Minerva-like, in the beginning of the third century B.C. Mauryan sculpture occupies a special place in the history of Indian art. Several of its features deserve notice. For example, stone began to be used all over the country for both sculpture and architecture. Another distinguishing feature, unique in the creations of Mauryan art, is the bright polish imparted to stone surface. This mirror-like polish gave to ordinary stone the perfection that only the art of the lapidary can confer. It came in a flash, as it were, to the Mauryan craftsman, only to vanish after about a century of miraculous show. Mauryan art is notable, too, for the bewildering variety of its creations ; we have, for example, pillars, railings, parasols, capitals, animal and human sculptures and several other motifs besides. The greatest monument of this period, executed in the reign of Chandragupta Maurya, was the old palace at the site of Kumrahar, of which the assembly hall was supported on lustrous tapering monolithic columns, eighty in number and each about twenty feet high. The roof and other appurtenances, probably of timber, seem to have perished in subsequent catastrophes. According to the eye-witness account of Megasthenes, this palace was more magnificent than

the Achaemenian palaces of Susa and Persepolis.

The genius of the Mauryan sculptors found its most eloquent expression under the patronage of Ashoka (272–232 B.C.). The monuments of his reign include monolithic stone pillars, often 40 to 50 feet high, adorned with animal capitals of striking craftsmanship. They were fashioned out of buff-coloured sandstone from the quarries at Chunar. They stand on the ground without any base or platform. The round shafts of the columns are plain, devoid of all decoration, yet they impress the beholder with their lustrous polish and precision of modelling. They are distinguished by their capitals, another piece fixed on the top of the shaft. The pillar at Lauriya Nandangarh is remarkable for its tall shaft. The bull capital of the Rampurwa pillar constitutes the high-watermark of animal sculpture, the young bull being the embodiment of concentrated energy and of subtle balance in every one of its parts. But the place of honour is taken by the lion capital of the Sarnath pillar. This consisted of four parts, namely, an inverted lotus covered with long sweeping petals, surmounted by a circular drum showing four *chakras* facing the four directions, and after each an animal — a horse, a lion, an elephant and a bull. On the top of this round abacus are four addorsed lions facing cardinally, majestic figures conceived with the utmost realism. They served as a pedestal for a big *dharma chakra*, of which several fragments have been found. The sculpture is charged with deep symbolism. The *dharma chakra* represents *dharma* or the Law of the Buddha, and the lions the temporal power of an emperor (*chakravarti*) who has dedicated all his resources to the victory of *dharma* (*dhamma vijaya*). What later on became the image of the Buddha shows the germs of its elements in this capital, the *dharma chakra* representing the *dharma kaya* or the body of the Buddha and the lions the *simhasana* or throne. The symbolism of Indian art attained its highest expression in the Sarnath capital, which is as much Buddhist as Vedic in the significance of its several parts.

Ashoka is known to have built a large number of imposing stupas during his reign. These were made of brick and earth, but topped by railings and parasols of stone with the intricate carving and brilliant polish associated with Mauryan art. A monolithic railing, sparkling like the Ashokan pillar and about ten feet square, once stood on top of the Jagatsing stupa. It is a perfect example of the same architectural skill which a generation earlier had manifested itself in the construction of the Mauryan palace. Monuments of art, like Ashoka's edicts of piety, were put up far and wide, beautifying many centres away from the capital city of Pataliputra. One such example is the colossal carving at Dhauli, the old capital of Kalinga. Here the whole rock is fashioned like the forepart of an elephant. Its bulk, movement and life-like finish make it a superb example of Ashokan plastic art. The two *yaksha* figures found at Patna, showing the same zest for size as the Parkham *yaksha* and probably serving the same purpose, partake of the Mauryan style and exhibit the same glistening polish. The *yakshini* found at Didarganj in Patna district is a rare specimen of figure sculpture showing beauty and *joie de vivre*. As a matter of fact, Indian sculpture of this period exhibits no feeling of asceticism, but, on the contrary, reflects a mood of bubbling happiness.

Sunga Sculpture

BOTH SCULPTURE and architecture witnessed a new efflorescence during the Sunga age. Art was cultivated at many a centre and the two great stupas of Bharhut and Sanchi give evidence of almost a continental planning. Bharhut, in erstwhile Nagod State, stood on the most important eastern route, which connected Sravasti and Kausambi with the centres of Southern Kosala, and the eastern metropolis of Pataliputra through the valley of the Sone. The Buddhist stupa here met the needs of merchants and pilgrims travelling along this route. Almost two hundred miles to the west stood another magnificent stupa, that of Sanchi near Vidisa. It formed part of a cluster of stupas, but had the unique luck of being preserved almost in entirety. This stupa enjoyed a commanding position on the great route connecting Mathura and Ujjayini and extending to other overland centres in Madradésa and Gandhara towards the north and to Pratishṭhāna, Bhrūkachchha and Sūrpāraka towards the south and west. One thing should be remembered about these monuments — that they speak not so much of royal charity as of the liberality of merchants and householders, who donated the many parts of the railing and the gateways. The *grihapati* merchants participated zealously in the growing movement of popular Buddhism. It was a religious phase in which local cults centring on *yakshas*, *yakshinis*, *nagas* and *naginis* played an important part as shown by the prolific sculpture that adorns these two monuments.

From the point of view of style the sculptures are truly Indian in inspiration, showing the strong influence of the colossal *yaksha* figures. Most of them are frontally conceived and loaded with heavy ornaments and drapery. They are of tall stature and reveal a ponderous plastic effect. The skill of figure sculpture is, on the whole, impressive.

The stupa is the most characteristic monument of Buddhism. Although it was to be found in Vedic times, too, it reached maturity and perfection in Buddhist art. Originally a mound of earth of modest dimensions raised on the remains of a religious teacher or saint, it became an object of successive enlargements and was covered with an outer stone casing. During the Sunga period, the Sanchi stupa was enriched by the addition of a stone railing and four gateways of stone, all embellished with an inexhaustible wealth of Jataka legends, scenes from the Buddha's life, decorative designs and human and animal sculpture of infinite variety and charm.

The Sanchi stupa is now 120 feet in diameter and its railing pillars are nine feet high and stand two feet apart from one another. The cross-bars are two feet wide and the whole is mounted by a heavy coping. The surface of all these is plain but the gateways are profusely decorated. There is hardly anything so pleasing in the realm of Buddhist architecture as the entrance to the Mahachaitya or the Great Stupa at Sanchi. Although poised precariously on two upright posts supporting three heavy architraves, it has proved its architectural soundness by standing for about twenty-two centuries. The female *śālabhañjikā yakshini* figures, festooning the outer corners of the

upright posts and the lowest horizontal beam, are pleasing in conception and execution.

The remains of the Bharhut stupa were removed to the galleries of the Indian Museum, Calcutta, and have been re-erected there. Some of the *yakshini* figures such as the *chulla kokā devatā, yakshini sudarasanā*, and *śiri mā devatā* show the excellence of human figure sculpture of which the Sunga artists were capable. The human faces, both male and female, framed in medallions on the cross-bars possess an irresistible appeal. Although actual specimens in stone or wood of the pre-Sungan period are not available, the figure sculpture and the decorative features of the Bharhut stupa demonstrate a tradition of great richness and variety, rooted in antiquity and established over a long period and over a wide area. The popular inspiration behind this art is self-evident.

There was also a similar railing at Bodh Gaya around the Bodhi throne erected in the Sunga period, of which numerous posts, coping stones and cross-bars have been preserved. The remains of a stupa found at Bhattiprolu in the Andhra country and of some railing pillars at Sarnath and also at Mathura show that Sunga craftsmanship exercised a widespread influence. The rock-cut cave at Bhaja, of Sunga times, is impressive for the plastic quality of the sculptures and reliefs on the walls of the verandah. The scene of King Māndhātā's visit to Uttarakuru has been carved in exquisite detail and shows that, even at this early age, the Buddhists were interested in the delineation of great popular legends.

Kushana Period

A VITAL ART movement like the one witnessed during Sunga times was bound to flower into an art culture of abundant dimensions and creativity like the one we find in the succeeding Kushana period. Mathura emerged as the new centre of art. Here, under the rule of Kushana emperors—Kanishka, Huvishka and Vasudeva—aesthetic endeavour started in full swing and became responsible for an art movement the like of which has rarely been seen elsewhere. The golden age of the Mathura school of sculpture coincides with the first three centuries of the Christian era. The sculptors were inspired by the new ideals of Mahāyāna Buddhism, which concentrated on Bhakti and the worship of the Buddha as a personal god in the form of Bodhisattva. The creation of the Buddha image was the greatest contribution of the Mathura artists. They were inspired by a rare enthusiasm for creative work and new ideas. The subjects handled by them were of great variety and we come across many types of images and bas-reliefs amongst their creations: for example, images of Buddhas and Bodhisattvas in seated and free standing poses, of both normal human size and colossal stature; images of *yakshas* and *yakshinis* continuing the tradition of the ancient model of the Parkham *yaksha*; *nagas* and *naginis*; the god Kubera and his bacchanalian groups inspired by Hellenistic models but at times thoroughly Indianized; matter of fact portrait statues of Kushana kings; images of Jaina Tirthankaras, and Brahmanical gods and goddesses like Saraswati, Vishnu, Surya, Shiva and Kartikeya, many

of which were formulated for the first time. A large number of architectural pieces consisting of beautiful railing pillars and *toraṇa* architraves as well as female *śāla-bhañjikā* figures of the Mathura school have been discovered. Kushana art reflects a remarkable synthesis in the religious, cultural and aesthetic spheres. We find herein the motifs and patterns of art in a synthesis of the Iranian, Greek and Indian cultures. It was a happy mingling of several streams, but the most powerful and vital of all was the Indian current which assimilated all foreign influences and developed an indigenous idiom of universal application. The spirit of Mathura sculpture is buoyant and true to the happy atmosphere of a contented domestic life which did not yield its gaiety to the austere discipline of the monastery. Woman was at the centre of the picture and there are few creations in the whole range of Indian art which can vie in elegance, delicacy and charm with the lovely feminine figures created by the Mathura artists. The Kushana art of Mathura represents an important formative stage in the history of Indian art. It is here that one can fully study the symbolism and the iconographic forms that were adopted later. For example, the forms of Brahmanical deities became crystallized at Mathura for the first time. The influence of the Buddha image of the Mathura school spread far and wide, both in India and towards Central Asia, reaching the great art centres of China. For example, the Buddha images at Tiang-lung Shan in Shansi are so similar to the seated images of Mathura that they seem to be the work of an Indian artist well acquainted with the Mathura school.

Some of the masterpieces of Mathura sculpture are : statues of Vema Kadphises and Kanishka, Parkham *yaksha*, Maholi bodhisattva, *toraṇa* tympanum with the worship of Buddhist symbols, seated Kubera, bacchanalian groups from Palikhera and Maholi, Katra Bodhisattva, and a female statue in the Gandhara style. There are also several railing pillars carved with female figures of exquisite grace, for example, railings from the Bhuteshvara stupa, and another showing a female figure standing under an Ashoka tree and kicking it with her left foot as part of a blossoming ceremony, and still another pillar of fine workmanship showing a woman playing with a parrot. A considerable portion of Mathura antiquities has found its way to the museums at Lucknow and Calcutta. At Lucknow the more valuable pieces include some lintels, upright posts and *śālabhañjikā* figures which once formed part of the stupas and, besides, some *ayagapattas* or tablets of homage carved with detailed relief work relating to Jaina symbolism. An independent figure of the goddess Lakshmi standing in the midst of lotuses rising from a *pūrṇaghaṭa* is of striking beauty.

Gandhara Art

DURING THE period of the Kushana emperors an exceedingly active school of sculpture and architecture flourished in Gandhara, that is, from Taxila to the Swat Valley. This school specialized in Buddha and Bodhisattva images, stupas and monasteries. These were built mostly of blue schist stone and of stone masonry. The

earlier stupa of Manikyala in Rawalpindi district and the Dharmarajika stupa at Taxila were hemispherical in shape. Later, the stupas at Shahji-ki-dheri in Peshawar, Jamalgarhi and Takht-i-bahi became tall structures provided with elongated domes raised on high square terraces. This part of the country freely assimilated the cultural influence of the Indo-Greeks and the Indo-Parthians who had mingled with the local population. Naturally, the art movement supplies a cross-section of Hellenistic features like the Indo-Corinthian pillars and pilasters, Ionian capitals and several other elements of ornamentation like the garland-bearing Erotes.

Two phases in the development of this school may be clearly recognized, the first in stone and the second, from about the fourth century onwards, in stucco, when the art attained an integrated style of great beauty. The foreign elements and the Indian inspiration became thoroughly reconciled and produced some exquisite masterpieces. The Buddha image of Gandhara has been claimed to be an original contribution, but its aesthetic quality is indifferent and lacks the vigour and independence of expression that characterize the free standing Boddhisattvas of Mathura. The Indian elements derived from the ideal *yogi* type, namely, the lotus-seat and the meditative gaze, could not be properly assimilated, and the schematic, folded drapery, heavy ornamentation and very often the moustaches betray a taste lacking in refinement. At Bamian in Afghanistan are two colossal Buddha images, one of them 172 feet high, with a number of paintings in caves excavated in rock. These astonishing creations display the Gandhara sculptors' delight in gigantic forms.

Andhra Stupas

DURING THE Saka-Satavahana period an aesthetic movement of unprecedented magnitude expressed itself in the form of several monumental stupas loaded with sculptures and bas-reliefs of exceptional beauty. The stupas of Amaravati and Nagarjunakonda, which lie in the valley of the Krishna along the route leading towards the ancient Karnataka country, and a third one sited at Jaggayyapetta, a little towards the north, have produced art specimens of matchless beauty. The sculptures of Amaravati and Nagarjunakonda are truly inspired works and display a mastery in which detailed ornamentation and elegance of figure sculpture are joined in a rare harmony. They unfold the cultural story of a glorious people who had adopted Buddhism as their creed and linked it with their dynamism both on land and sea as merchants and mariners. Numerous scenes of dance and music adorn these reliefs, which are very tender in conception and bespeak an irrepressible joy of life. The sculptural remains of Amaravati, known as the 'marbles', have found their way to the British Museum and the Madras Museum, but the carvings of Nagarjunakonda are preserved almost in entirety at the site. The white limestone of the sculptures creates the illusion of marble and is as fresh today as it was when it left the hands of the carvers. It is a sensuous art, reflecting the joys of a people who had adopted the way of the

Buddha as the new path of freedom and not of estrangement from the world. The Mahāyāna religious movement in the Andhra country invested the life of the people with a golden halo whose brilliance is fully reflected in the sculptures of Amaravati and Nagarjunakonda. Here, as at Bharhut and Sanchi, full homage is paid to the local cults of *yakshas* and *nagas*.

Chaitya Halls

While in Northern and Central India free standing plastic art was making headway, art forms in Western India were confined mostly to rock-cut chaitya halls. Their total number is said to be about 1,200 and they fall into two phases—Hīnayāna (2nd century B.C.—3rd century A.D.) and Mahāyāna (4th century A.D.—7th century A.D.). The earlier monuments have been found at Bhaja, Kanheri, Karle, etc. ; the one at Karle is the gift of a great merchant and the inscription on it speaks of it as the best in Jambudvīpa. The testimony is confirmed by its architectural grandeur and the disturbing beauty of its sculptures, especially the male and female figures on the capitals. A chaitya consists of a portico in front with a large window or *kīrttimukha* on top. Inside, under a high vaulted roof are three constituent parts : a nave or *maṇḍapa* in the centre with a double row of columns on the two sides ; behind them is a *pradakshiṇāpatha* and an apse corresponding to the *garbhagriha* at the further apsidal end which contains a stone stupa called the chaitya. All the principal elements of a structural temple were present here from the beginning. But the two served different purposes and developed along divergent paths. The chaitya hall served the needs of Buddhism and reached its highest development in cave No. 19 at Ajanta. The Brahmanical temple, on the other hand, starting with modest forms at Sanchi, attained to the heights of architectural magnificence found in the shrines of Bhuvaneshwar, Khajuraho and Tanjore.

Gupta Art

The artistic activity, which continued to gather momentum at different centres in Northern and Southern India up to the third century A.D., became a mighty upsurge of the national art during the golden age of the Gupta emperors — Samudragupta (c. 325–375 A.D.), Chandragupta Vikramaditya (c. 376–413 A.D.) and Kumaragupta (c. 413–455 A.D.). Indian literature, religion, art and culture attained the pinnacle of their glory, and spread not only to every nook and corner of India but also outside, towards the north across the Himalayas into Central Asia and towards the south-east across the ocean into the islands of Indonesia or what was then known as Dvīpāntara. This cultural efflorescence — accompanied by an economic prosperity — was the direct result of a spiritual earnestness the like of which had

seldom been seen before in India. It was an age of all-round perfection, in domestic life, in administration, in literature as seen in the works of Kalidasa, in art creations and in religion and philosophy as exemplified in the widespread Bhagavata movement which identified itself with an intensive cult of beauty. Wherever the Bhagavata movement spread it summoned people to a new aestheticism, temples, images, paintings, clay figurines, bronzes and the like being the visual symbols of the religious inspiration felt within the heart. A survey of the geographical dispersal of Gupta art reveals the fact that almost every centre received the tidal flow of the culture of the golden age. In the words of a contemporary Sanskrit writer, the period may be designated as a *rūpa-sattra*, that is, a session of beauty, in which the ruling passion of life was the realization of both physical and moral beauty. The great poet Kalidasa has given expression to the pre-eminent idea of the age: *na rūpaṁ papavṛittaye* (beauty without sin is our aim).

The surviving monuments of Gupta art are many. Amongst them the foremost is the Gupta temple. No longer excavated from rock, it was an independent structure built of dressed stone blocks placed together, which afforded ample scope for the exercise of the architect's genius. The shrine was a simple structure to begin with, as we find at Sanchi, consisting of an unadorned portico supported on pillars and leading to a plain sanctum (*garbhagriha*) beautified by mouldings and topped by a flat roof. The doorway was, of course, elaborately carved with figures and ornamental decoration and the divine image always formed the central attraction. The entrance to the sanctum of the Dah Parbatiya temple in Tezpur, Assam, is superbly decorative in conception. These simple elements of architecture developed rapidly into more elaborate forms. The evolution both in sculpture and architecture seems to have been so rapid that only about a century later we find the Dasavatara temple at Deogarh (c. 5th century A.D.) displaying a full-fledged *shikhara* in three tiers rising on the top of a square cella, and embellished with an elegantly carved doorway on one side and three big panels placed outside the three walls (*rathikābimba*). One of them depicts the penance of Nara and Narayana, the second Gajendramoksha and the third Vishnu reclining on Shesha. These constitute the high-watermark of Gupta plastic art. The flaming beauty of these sculptures is an abiding testimony to the deep religious devotion of the Bhagavata teachers and their followers who patronized such noble art. The success of Gupta sculpture lies in its attaining a golden mean between the obtruding sensuousness of the Kushana figures and the symbolic abstraction of the early mediaeval ones. The sportive female figures on the Mathura rail pillars standing in various delicate poses and seducing the hearts of men and gods were no longer in keeping with the austere ideals of the Gupta age. In fact, the railing pillar fell into disuse, as the Gupta artist increasingly concentrated his attention on the central cella, its entrance and above all the divine image installed in the sanctum.

Two of the best examples of Gupta images are the standing Buddhas from Mathura. Their spiritual majesty creates a lasting impression and their delicate plastic feeling points to the perfection of figure sculpture

in that age. The seated Buddha delivering the first sermon at Sarnath is another masterpiece of the period. The rock sculpture showing the *varaha avatara* of Vishnu in the Udayagiri Caves represents the vigour of which this art was capable. It is a magnificent idea depicting the divine power rescuing the earth from the depths of the ocean, in the midst of cosmic convulsions at the dawn of creation. Other remarkable sculptures of the golden age include a life-size image of Vishnu in the Mathura Museum marked by the same introspective vision as are most of the divine images of this period. The figure of the *naga* king in cave No. 19 at Ajanta and the *parinirvana* scene in cave No. 26 at the same place, as well as the Buddha with attendants in the Bagh Caves, are examples of impressive sculptures executed by masters sure of their chisel. In Gupta plastic art the ornaments are as few as possible and the wet drapery is transparent. The halo is elaborate with several bands of graceful ornamentation.

No reference to the plastic achievements of the Gupta masters can be complete without a mention of the charming ornamental designs on the outer stone casing of the Dhamekh stupa at Sarnath. The foliated scroll was a special feature of Gupta art. As Smith has observed : "The intricate scroll work on the western face of the celebrated Dhamekh stupa is one of the most successful examples of the decoration of a large wall-surface to be found in India. The artist who traced the wonderfully complex spirals must have undergone prolonged and vigorous training." In literary descriptions this kind of scroll-work is referred to as *pattralatā* or *pattrabhaṅga rachanā*. Such intricate designs were especially favoured in the belief that they served to ward off evil.

The art of terracotta and casting figures in stucco reached its zenith in the Gupta age. The artist tried clay figurines on a small scale and stucco figures of large dimensions and whatever he touched he adorned. The smaller figurines were mostly made from moulds, and were of exceeding beauty. They were finally painted in several colours and subjected to the same treatment as paintings. The full possibilities of terracotta art were realized in the form of the brick temples which from top to bottom were overlaid with decorative panels and moulded bricks of great beauty and variety. The temple at Bhitargaon in Kanpur district is of the same monumental character as the stone shrine. Cunningham found a series of such brick temples along the banks of the Ganga up to Allahabad. The Lakshmana temple of Sirpur is somewhat later in date but reveals the same inspiration at its best. A small brick stupa at Sarnath is embellished with decorative plaques of many a beautiful design including chequers, diapers, scroll-work, petals and squares. At Ahichchhattra were found some excellent pieces of Gupta art in clay. Of special charm are the heads of Shiva and Parvati with gorgeous coiffures. The excavations at Rajghat have brought to light numerous clay figurines whose hair styles are exceedingly elaborate and ornamental. It is patent that men and women of the period sedulously cultivated fashions in hair, dress and ornamentation.

Pottery constituted an equally noteworthy part of the artistic productions of the Gupta age. A large number of drinking bowls and cups were found at Ahichchhattra. Although small in size they are of

perfect shape and finish and decorated with rosettes, geometrical patterns, bands of lotuses alternating with conches, and running boar and elephant figures. The shapes are round, ellipsoid, flat-bottomed, open at the top and receding at the base, and the rims are generally plain. Animal-shaped spouts are abundant. In one case at Ahichchhattra, a pot is exactly of the shape and size of a jack-fruit with a granulated surface. This kind of jar is actually referred to as *panasa* in the Jaina text Aṅgavijjā in its list of pottery.

Gupta art is beautiful in both its outer form and its inner inspiration. Beauty and virtue served as the ideals of the age. The golden harmony between domestic life on the one hand and the religious on the other imparted to this art a deep and perpetual attraction. The outer form and the inner meaning were knit together like speech and thought, as the poet Kalidasa has put it.

Chalukyan Art

THE BURNING embers of Gupta art transmitted their warmth to new centres in the Karnataka country and in the dominion of the Maitrakas of Valabhi in Saurashtra. In the latter region the discoveries at the Sun temple of Gopa and the many fine specimens of stone sculpture at Samalaji exhibit the fine touch of Gupta workmanship. The earliest bronze statuary found at Akota, a hamlet on the outskirts of Baroda, are of post-Gupta inspiration.

The early Chalukyas in the Deccan (6–7th century A.D.) raised monuments which have fared better. The group of temples at Badami and Aihole (ancient Aryapura) show a juxtaposition of the Nāgara and Dravida *shikhara* styles. The *maṇḍapas* are adorned with richly carved lintels, beautiful images and trellis work of ingenious designs.

As Coomaraswamy has pointed out, "the pillars of the verandah in some of these temples are decorated with triple brackets ornamented with magnificent human figures in the full bloom of Gupta abundance." Excellent specimens of slabs facing the entablature of the *maṇḍapa* are carved in bold relief with the figures of Brahma, Shiva and Vishnu. Three of them were once installed in a temple at Badami and are now in the Bombay Museum. Another figure of Vishnu seated on Ananta, from an old temple at Aihole, shows the Chalukyan style at its best. Waves of cultural influence constantly travelled from the dominion of the Pallavas at Kanchi to the Chalukyan country. The Virupaksha temple at Pattadakal, near Badami, was built about 740 A.D. in imitation of the Kailashanatha temple of Kanchi and displays architectural excellence of a high order, besides being notable for its numerous sculptured lintels and slabs showing Ramayana scenes and representations of Shiva. The Rameshwara cave temple at Ellora belongs to the Chalukyan period (7th century) and shows on its pillars magnificent female figures in the ancient *vrikshaka* style. They are most pleasing in their particular architectural setting. Inside the cave is a four-armed dancing Shiva imbued with the rare quality of Chalukyan figure sculpture. In the Dashāvatāra cave temple of the same century

at Ellora is a very fine sculpture showing the death of Hiranyakasipu.

In 753 A.D. the Rashtrakutas established themselves in the Deccan as successors of the Chalukyas. Their creations both in architecture and sculpture are impressive. The Kailasha temple at Ellora, built in the time of Krishna II and representing the boldest attempt in the field of rock-cut architecture, reproduces all the details of a structural temple in the intricacies of rock excavation. About 100 ft. in height, the temple lies in a courtyard 300 ft. square, detached by a trench from the live rock. Architecturally it consists of a *gopuram* at the entrance, *nandi-maṇḍapa*, a portico, a *mahāmaṇḍapa*, an *antarāla* and a *garbhagriha*. It is surrounded by a wide open terrace accommodating five subsidiary shrines. The main temple is supported on a raised plinth, 25 ft. high, which offers ample vertical space for depicting the denizens of the primeval forest and deadly combats between lions and life-size elephants. Both the sculpture and architecture of the Kailasha temple bear eloquent testimony to the victorious power of the Rashtrakutas. The surrounding scarp has been further hollowed out to form deep recesses for shrines with fine rock sculpture.

Probably in the second half of the eighth century, on an island near the west coast, was built the cave shrine of Elephanta. It was dedicated to Shiva, whose image as Mahesha (popularly known as Trimurti) counts amongst the most magnificent art creations of India. The sculptures in the Elephanta Caves are incomparable both in character and plastic quality; for instance, the figures of *dvārapāla*, Ardhanarishvara, and Shiva and Parvati. Percy Brown has observed about the Maheshamurti, "Few works of sculpture excel the magnificent treatment of this colossal triple bust in which the whole essence of the creed is concentrated in forms of marvellous refinement and subtlety, curved and full and alive; in the white heat of his passion the sculptor seems to have melted the very substance of the rock and infused into it something of his own soul."

Pallava Art

THE PALLAVAS in the far south were great patrons of art, especially cave and temple architecture. Their first capital was at Vengi in the Godavari-Krishna delta and then at Kanchipuram. Simhavishnu (575–600 A.D.) lost Vengi to the Chalukyas. His son Mahendravarman (600–625 A.D.) and his son and successor Narsimhavarman (625–670 A.D.), popularly known as Mahamalla, were great builders and are remembered as the greatest figures in the history of Tamil civilization. At Mahabalipuram we have several rock-cut caves. In one of these, the Ādivarāha cave (first half of the 7th century), we have effigies of Mahendravarman and his two queens, the latter typified by their slender forms. The rock-cut caves are known as *maṇḍapas*, and display many splendid sculptures; the Ādivarāha cave, for example, shows Gaja Lakshmi on a high pedestal in the midst of four female attendants. The Durga cave shows a very remarkable group: Mahishasuramardini, a dynamic eight-armed figure

riding a lion and confronting the buffalo-headed demon Mahisha. In the Pañcha-pāṇḍava cave there are two impressive reliefs : one showing Krishna lifting Govardhana, and the other depicting him in the scene of milking cows. The five monolithic temples known as *rathams* belong to the reign of Mahamalla. They are the earliest specimens of rock-cut temple art, illustrating different types of superstructure. The Dharmaraja *ratham* is the highest and has a portrait of Mahamalla himself. The statue of Ardhanarishvara in the same cave is powerful and impressive. The Draupadi *ratham* is the most elegant in this group, being merely a cell or *parṇaśālā* and its roof plainly a copy of a thatched structure.

A third type of Pallava monument is the *tirtham* or magnificent open-air carving in relief on a rock surface. The one known as Arjuna's penance in fact represents Gangāvataraṇa. Two large boulders with a narrow fissure are carved with several rows of gods and goddesses. In the centre is a *rishi* standing on his left foot and to his right is the figure of Shiva. There are other figures of gods and goddesses, hunters and wild animals. The *rishi* seated with bent back in front of a *parṇaśālā* type of temple, is identified as Bhagiratha, who performed severe austerities for the descent of Ganga. In the words of Dr. Coomaraswamy, "Seventh century Pallava sculpture is of a very high order ; it differs chiefly from that of the Gupta period in the great slenderness and the freer movements of the forms, a more oval face and higher cheek-bones. The divine and human figures are infinitely gracious and in the representation of animals this school excels all others."

In the reign of Rajasimha the rock-cut technique was abandoned and replaced by the structural temple of masonry and stone. The so-called shore temple of Jalashayana Swami is built of dressed stone of excellent workmanship. It has a square lower storey and a pyramidal *shikhara* — in diminishing tiers — noteworthy for its lightness and soaring quality. Another remarkable monument of the reign of Rajasimha is the Kailashanatha temple at Kanchipuram built about 700 A.D. and consisting of three separate parts, a sanctum with a pyramidal tower, a *maṇḍapa* and a rectangular courtyard showing a series of subsidiary shrines or cells. This architectural design was adopted in the Virupaksha temple of the Chalukyas and the monolithic Kailasha temple of the Rashtrakutas.

The next phase of building activity in the far south belongs to the reign of the Cholas. Dravidian civilization attained its zenith in the tenth and eleventh centuries, during the time of the Cholas, Rajaraja (985–1018 A.D.) and Rajendra (1018–33 A.D.). It was distinguished by noteworthy achievements both in art and literature. The greatest monuments of this age include the temples of Gangaikondacholapuram, about 17 miles from Kumbakonam, and the Brihadishvara temple of Tanjore (c. 1025 A.D.). The *vimāna* or tall pyramidal tower dominates the whole structure of the shrine with its *maṇḍapa* and imparts an extraordinary dignity to it, as also a sense of power. The structure consists of three parts; the first of these is the vertical base, 82 ft. square, rising perpendicularly to a height of 50 ft. From this point the pyramidal body of the *vimāna* rises in thirteen diminishing storeys until it becomes one-third of the base, and on top of this square platform stands the cupola or dome. The

ornamental decoration of the high tower is of infinite variety and charm and displays the supremely imaginative quality of the minds that built it. It is unquestionably the finest creation of Dravidian art.

The other great temples of Southern India include the Madurai temple with its imposing *gopuram*, the temples at Rameshwaram, Srirangam and Tiruchirapalli and the Shiva temple at Chidambaram.

Hoysala Art

THE KARNATAKA region of Mysore developed a distinctive style of architecture known as the Hoysala style (1050–1300 A.D.). The Hoysala builders selected a stone of much finer grain, a kind of greenish or bluish-black choloritic schist which, being close-textured, can take carving as delicate and minute as that of the smith in gold and silver. There are over a hundred temples of the period in Mysore territory. The horizontal aspect of the temple consists of a *garbhagriha*, a vestibule (*śukanāsī*), a pillared hall (*navaraṅga*) and an open-pillared pavilion (*mukhamaṇḍapa*). The temple usually stands on a high platform. In none of them is there an interior *pradakshiṇāpatha*, but the open platform provides space for circumambulation. The minute carving of the Hoysala temples is their most attractive feature, achieving the effect of sandalwood and ivory carving and reproducing the same infinite variety of ornamental decoration. The figure sculpture loaded with jewellery and ornament, head-dresses and pendants is repeated *ad infinitum*. The latter and more important buildings include the Keshava temple at Somanathpur, about 20 miles from Srirangapatnam ; a group of temples at Belur in the Hassan district of Mysore (c. 1117 A.D.), all placed within one enclosure and the whole assemblage presenting the most picturesque sight in India. Each of the pillars is of astonishing fineness and an individual masterpiece. The greatest achievement of Hoysala art is the temple of Hoysaleshvara at Halebid in the Hassan district, about 50 miles north-west of Mysore, which with the exuberance of its sculptural art is said to be one of the most remarkable monuments ever produced by the hand of man. As one walks around this temple the carved walls begin to appear as a voluminous illuminated scroll unrolled before one's eyes. On them is portrayed the whole world of Indra's heaven carved in infinite detail. There are three such bands on the outer walls of the temple. The temple at Halebid marks the climax of Indian architecture and its most prodigal sculptured magnificence.

The Pala School

THE PALA school of sculpture and architecture, which Taranatha refers to as the "Eastern school", flourished in Bihar and Bengal from the 8th to the 13th century. It was a vital and creative effort which handled stone sculpture, architecture,

bronzes and paintings with equal facility. Nalanda was its greatest and most active centre during the 9th and 10th centuries, maintaining cultural contacts with the Shailendra empire of Sumatra and Java in Indonesia and also spreading its influence to Nepal and Burma. Iconographically three stages of Nalanda art can be recognized, namely, an early Mahāyāna phase with Buddha and Bodhisattva images both in stone and bronze, then Sahajayāna images and finally the *kālachakra* of the *kāpālika* system.

Stone sculptures of the Pala school are found at Nalanda, Rajagriha, Bodh Gaya, Rajshahi and Khichanga in Mayurbhanj. The hoard of Pala bronzes found at Kurkihar shows this art at the peak of its technical and aesthetic development.

The documents of Pala painting comprise miniature illustrations on palm-leaf in manuscripts and then wooden book-covers. They represent Buddhist divinities and scenes from the Buddha's life. Several important manuscripts dating back to the reign of Pala kings have been discovered from old monasteries in Nepal. For instance, a manuscript of the Prajñāpāramitā, dated 1093, in the reign of Ramapala, is now in the Bharat Kala Bhavan, and another palm leaf of the same text dated 1188, in the reign of Govindapala, is now deposited in the Royal Asiatic Society of Bengal.

The Orissa School

A VAST SERIES of temples at Bhuvaneshwar, Puri and Konarak in Orissa illustrates the development of architecture from the 8th to the 13th century. The most important of them are the Parashurameshwar (c. 750 A.D.), Mukteshwar (c. 950 A.D.), Lingaraja (c. 1000 A.D.), Raja Rani (c. 1150 A.D.) and the gigantic Sun temple at Konarak fashioned like a chariot moving on twelve giant wheels drawn by seven horses and put up in the middle of an expansive court. The style is chaste Indo-Aryan, illustrating the curvilinear Nagara *shikhara* on the main sanctuary and a series of pyramidal storeys rising on the roof of the *jagamohana* or the *maṇḍapa* and known as *pīdādeul*. There are no pillars in the Orissan temples. Their special features are the profusely ornamented outer walls relieved by projections and the surfaces everywhere loaded with the richest sculpture of its kind comprising dancing male and female figures and decorative patterns of the most exquisite character. The inner wall-surfaces are quite plain. It must be said to the credit of the Orissan *sthapatis* that they handled both sculpture and architecture with a perfection that has seldom been excelled elsewhere. This is illustrated by the great tower soaring over the sanctum of the Lingaraja temple. Its parabolic curve rising up to a height of 126 ft. from the ground is the most fascinating feature ever seen in the Indo-Aryan style. Another mighty structure is the *pīdādeul* of the Konarak temple, the pyramidal tower comprising three tiers, each with a number of squat storeys and the whole topped by a colossal *amalaka*. The sculptures of the Raja Rani

temple and the *toraṇa* archway in front of the Mukteshwar temple are works of true genius, the latter being regarded as original in conception and the work of an artist of superior vision and skill with a mind above that of his fellows. The Mukteshwar shrine has sculptured ornamentation on the inner walls also.

Khajuraho Temples

KHAJURAHO IS now a small place, a few miles from Chhatarpur. It has about 30 temples all erected within a period of 100 years (950–1050 A.D.) under the patronage of the Chandela kings and dedicated to Shiva, Vishnu and the Jaina pontiffs. They all stand on high terraces. There is a strange harmony between their elevational and horizontal aspects, in the achievement of which the designers showed great intelligence and aesthetic sense. The high plinth is relieved by a series of mouldings forming the *jagati piṭha*. The central portion or *maṇḍovara* encloses the sanctum and the *maṇḍapas* of the interior artistically, with a horizontal row of window openings. On this portion stands the great series of female sculptures in a double or triple row, all of exquisite workmanship and inexhaustible designs. They were known as *prekshaṇikā* or actresses in the dance-dramas with which the royal courts were entertained all the year round. The roofs above the sanctum and several *maṇḍapas* show a compact mass of solid mountain-like height comprising the tall and straight *shikhara* of the sanctum and the squat pyramidal roofs over the *maṇḍapas*. The interiors of the Khajuraho temples are most intricately carved, especially the domes of the *maṇḍapa* consisting of many recessed circular stones with a wide range of stencilled patterns, a feature unique to this art, on the accomplishment of which the builders spent a great deal of ingenuity.

Among the dozen main shrines of Khajuraho, the temple of Kandariya Mahadev is the largest. The six inner compartments consist of the portico, the main hall, the transepts, the vestibule, the sanctum and the ambulatory. The Shiva temple of Vishvanatha, with an inscription recording its construction about 1000 A.D., and the Vishnu temple of Chaturbhuja are examples of the *pañchāyatana* type, with four additional corner shrines.

Other Mediaeval Monuments

THE ROBUST inspiration in the field of mediaeval architecture is apparent in some other monuments of lasting fame, namely, the Sun temple at Modhera near Baroda, the Udayeshvara temple at Udayapur near Gwalior (1100 A.D.), the Vimala temple at Mount Abu and the Tejpala and Vastupala temples also at Mount Abu (13th century A.D.). These are all distinguished by the very rich effect of the sculptured forms inside.

Among other great monuments, we have the impressive gateway at Dabhoi, the Jayastambha at Chittor (12th century A.D.) rising to a height of 80 ft. in eight storeys in

which the craftsmen's skill at creating civic types of monuments is best illustrated, and lastly the Kirtistambha of Rana Kumbha at Chittor built in the 15th century. This art movement in Western India and Rajasthan was at times relieved by individual sculptures and images of great beauty, of which a fine example is the goddess Saraswati from Pallu in Bikaner.

The colossus of Sravanabelgola, 32 miles from Hassan in Mysore, 57 ft. high and cut out of a single rock, represents the great image of Gomateshvara or Bahubali, the son of Rishabhanatha. It was executed in 980 A.D. by the order of Chamundaraja, *alias* Gommataraya, from whom the image derived its name, Gommata in Kannada meaning Kamadeva.

Indo-Islamic Monuments

WITH THE coming of Islam in 1206, Indian architecture took a new turn. The Muslims brought with them their own canons of building in the form of the arch and the dome, whereas the Indian device had been the beam. But the newcomers discovered to their joy that the Hindus had mature experience in the lavish use of stone for building their temples. The corresponding monument in Islam was the *masjid* (hall of prayer) and for its construction stone replaced brick, which was commonly used outside India. The Muslim monuments in India comprise mosques, mausoleums, palaces, citadels and cities. Their special features include the dome, arch, perforated *jali* work, inlay decoration as well as artistic calligraphy.

The Indo-Islamic architecture falls into two phases: the Pathan (1206 to c. 1550 A.D.) which ends with Sher Shah of the Suri dynasty, and the Mughal (1556–1707 A.D.) which begins with Akbar and ends with Aurangzeb. The monuments of the first phase give evidence of primitive strength, of triumphant assertion of power, of an earnest attempt to utilize the indigenous material and forms. The second stage represents a blending of the old and new elements in architecture, and one perceives beauty, symmetry, decorative excellence and refinement in buildings such as the marble palaces of Agra and Delhi.

The first remarkable monument of Muslim architecture is the Qutub Minar, a 240-foot-high tower of victory near the Quwat-ul-Islam (might of Islam) mosque, about 11 miles from Delhi. Both were built by Qutb-ud-din Aibak. The essential parts of a mosque are the open space (*sahan*) in the centre, surrounded by a cloistered wall (*livan*) and an arched sanctuary in the back wall. The surface carving of the fine arched screen to the west in the Quwat-ul-Islam mosque shows a fusion of Hindu and Islamic ornamentation of great attraction. Altamash and Alauddin wanted to enlarge the mosque, and a superb example of decorative carving is preserved in the very fine Alai Darwaza in the Qutub complex of buildings.

Another noteworthy monument of Indo-Islamic architecture is Fatehpur Sikri which Akbar built in 1569, about 23 miles from Agra. The royal capital for about fifteen years, it is a concrete expression of the towering personality, the ambition and the versatile mind of the man who consolidated the Mughal empire and gave all possible

encouragement to the many-sided Mughal culture. Fatehpur Sikri is a document in stone which bears testimony to the catholic mind and exquisite taste of the great king.

The main buildings at Sikri are the *naubat khana* (house of minstrels); Darbar-i-Am with the open court in the form of a giant *pachchisi* board; the Turkish Sultana's house with its finely carved walls; the Diwan-i-Khas, a building of unique design with a central pillar, supporting on its elaborately bracketed capital a circular seat, joined by radiating bridges to the galleries on four sides. It is believed that the Emperor occupied the central seat with his counsellors on the four sides. The Panch Mahal, a five-storeyed structure of open pavilions is of traditional inspiration and reflects the gay and aspiring mind of the monarch. The Great Mosque, built in 1571, is a magnificent structure. So also is the Buland Darwaza, a 170-foot-high structure, which commemorates Akbar's triumphal return from his Deccan campaign. Sheikh Salim Chisti's tomb of white marble with intricate *jali* work is very charming, but was probably redone in Jahangir's time. The red sandstone fort at Agra was built by Akbar, but the marble palaces with the Diwan-i-Am and Diwan-i-Khas were added by Shah Jahan, who was fond of ornamental marble and inlay work. The Jahangiri Mahal in the fort is a fine building attributed to Akbar himself.

The Red Fort at Delhi presents a complex of great ornamental splendour. The Diwan-i-Khas is a superb example of royal magnificence, and the *hamam*, adjacent to the women's quarters, is outstanding for inlay and decorative marble work.

The tomb of Akbar at Sikandra, built in the early years of Jahangir's reign, consists of a massive terrace supporting three red sandstone pavilions one above the other, and on the top an open court surrounded by a marble screen with a soaring kiosk at each corner. The numerous perforated screens of intricate *jali* work in the panels are attractive and original.

Of the great Mughal buildings in the two capitals of Agra and Delhi the place of honour is taken by the Taj Mahal (1634–48 A.D.), the mausoleum of Shah Jahan's beloved wife, Mumtaz Mahal. It is a poem in marble, a romantic conception of heavenly beauty on earth. It is unique in the world for the abiding impression it leaves on the beholder's mind. The Taj is a joy for ever and for any imaginative visitor a rare aesthetic experience. It is located on the bank of the Jamuna, at Agra, in a rectangular enclosure aligned north and south and measuring 1,900 ft. by 1,000 ft. The main tomb occupying the centre is placed on a terrace which is 28 ft. high with four slender minarets at the corners rising in three stages and topped by graceful kiosks. The white marble tomb in the centre of the terrace is surmounted by a great bulbous dome resplendent like a giant pearl under the moonlit sky. The four corners of the tomb's building are beautified by two-storeyed wings topped by four cupolas, which gradually lead the eye along the bulge of the dome to its top which is 187 ft. high. A fascinating feature, and also an integral part of its planning, is the garden with its water channels, lotus-pools, colourful flower-beds and trees. The monument fully mirrors the deep adoration of Shah Jahan for the feminine beauty enshrined inside. The building was designed by a Persian named Ustad Isa, and the rich talents of Indian workmen contributed to the realization of the royal dream.

Outside the main centres of Delhi and Agra, we have several remarkable monuments in the provinces. Almost each new state which came within the orbit of Islam, made its own distinctive contribution to the architectural wealth of Mughal India. We may point to the great monuments at Lahore, Ahmedabad, Mandu and Jaunpur. The perforated screen in the Sayyid Sidi Mosque at Ahmedabad with a rising arboreal motif is comparable in beauty to the 'Scales of Justice' screen in the Shah Jahan palace inside the Delhi fort. The two other mausoleums, impressive because of their architectural merit and forceful technique, are the tomb of Sher Shah (c. 1540) at Sasaram in Bihar and the Gol Gumbaz of Sultan Mohamad Adil Shah of Bijapur (1626–1660 A.D.).

The tomb of Sher Shah, said to be one of "the grandest and most imaginative architectural conceptions in the whole of India", lies in the midst of a lake. The foundation is a stepped basement rising directly out of the water. Above it is a square terrace serving as an expansive courtyard for the tomb proper which is octagonal and designed in three diminishing stages, the last one being surmounted by a broad, low dome. Its builder, Aliwal Khan, must have been an extraordinary mind to have conceived such a happy elevational unity of the square, the octagon and the sphere. The mausoleum is a befitting memorial to the heroic and kind personality of Sher Shah who shone like a meteor and faded as quickly.

The Gol Gumbaz of Bijapur is a grandiose building, a great cube with four turrets at four corners, lifting pillar-wise a low hemispherical dome. The height of the building is about 200 feet, the outside diameter of the dome is 144 feet, and the interior hall, which is 135 feet across, is the largest ever built. The Gol Gumbaz is said to possess the largest domical roof in existence anywhere.

Bronzes

An important branch of Indian sculpture is that classed under bronzes. The art of metal casting always received great attention and is of the highest antiquity. Metal images were cast by the *cire perdue* or 'lost-wax' process, so called from the fact that the wax model which served as the core of the operation was lost or drained out by heating to form a mould for the actual casting. The subject was first modelled in wax and the model coated with clay. After the wax had been melted out, the liquid metal was poured into the mould. This was the technique employed in making all the beautiful solid images of bronze or brass, some of very great size. The earliest Indian bronzes produced by this technique were found in the Indus Valley, the most typical of them being the figure of a dancing girl with slender arms and legs and wearing a profusion of bangles. The small figure of a buffalo from the same place is also captivating.

A number of small bronze figures of the Saka-Kushana period have been found at Taxila. The figure of Hippocrates from Sirkap (1st century A.D.) is an example. The art, however, reached its high-watermark

during the Gupta period as evidenced by the copper image of the Buddha found at Sultanganj (district of Bhagalpur) and now kept in the Birmingham Museum, and the bronze Buddha now in the Boston Museum. The image of Brahma in the Karachi Museum is also a remarkable specimen of the Gupta age.

There must have been abundant production of bronzes in the Gupta period, but there are only a few preserved specimens. A rich hoard of metal images. however, has recently been found at the small village of Akota, on the outskirts of Baroda. The earliest specimens of Gupta inspiration include an image of Jivanta Swami (c. 550 A.D.) and another of Rishabhanatha of about the same time. Dr. Bhandarkar discovered some early Jain bronzes at Valabhi, which he assigned to the sixth century A.D. The more important images of the Akota hoard are of the seventh and eighth centuries. This was the Western school of sculpture mentioned by Taranatha. The same authority refers to a flourishing Eastern school, of which actual examples are to be found in the rich hoard discovered at Kurkihar (Gaya district), in which elegant works of post-Gupta art were included, besides many showing the plastic art of the early mediaeval Pala school of the 8th–9th century. The bronzes found in the Nalanda excavations demonstrate the existence of a vigorous independent school having a definite style of its own, which was able to influence the bronze ateliers in Greater India. Although iconographic demands hampered the creation of true art, individual works of great aesthetic merit have been found. To cite one example, there is the bronze Buddha of the tenth century from Nalanda. The standing Buddha with attendants, in the Kurkihar hoard, now in the Patna Museum, is a typical Pala specimen of about 800 A.D. A vigorous sub-school flourished at Sirpur, and the hoard found there recently includes a very fine figure of Tara (c. 900 A.D.). The figure of a free-standing female fly-whisk-bearer (*chāmaradhāriṇī*) included in the Akota hoard (middle of the eighth century) is a good example of the standards that this art maintained. Recently, a bronze statue of exceptional merit was acquired for the Bombay Museum, depicting the figure of the standing Gomateshvara.

The art of casting bronze images also flourished in Chamba and Kashmir as an overflow of the post-Gupta civilization. Of this a brass image of the Buddha from Kangra to which Dr. Coomaraswamy alludes is a fine specimen.

The art of Nepalese metal images began in the late Gupta age when the influence of Indian culture spread to different fields in that country. A gilt Avalokiteshvara in the Boston Museum (9th–10th century) shows the plastic elegance and transparent drapery of the Gupta age.

South Indian Bronzes

THE SOUTHERN school of Indian bronzes, which flourished between the tenth and thirteenth centuries, was of such aesthetic quality and creative abundance that it is regarded as representing that art at its best. It would seem that the art had its beginnings in the tmie of the Pallavas (7th–8th century A.D.) but attained its

climax during the time of the Cholas, many important specimens of that period being preserved in the museums at Madras and Colombo.

One of the great creations of Indian art is Shiva Nataraja, symbolizing the processes of creation and dissolution in terms of the dynamic dance of the divinity. He is encircled by a halo of flames; he sounds his drum with the right hand while supporting the consuming fire with the left. Another right hand is held in *abhaya mudra* and the remaining left hand is thrown across the chest in the *gajahasta* pose as the symbol of his energy. His right foot tramples on the demon of ignorance (*apasmāra purusha*) and the left is poised in the air as a sign of deliverance. As Coomaraswamy observes, "the Naṭaraja is a perfect visual image of Becoming in adequate complement and contrast to the Buddha type of pure Being. The movement of the dancing figure is so admirably balanced that while it fills all space, it seems, nevertheless, to be at rest in the sense that a spinning top or gyrostat is at rest." The great metaphysical problem of motion and rest as expressed in the cosmos and its source is illustrated at its best in the dancing figure of Shiva Nataraja.

The earliest representation of this motif has been found in the stone art of the Gupta period. It is said that the great Lord Shiva presented the ambrosial drink of his *tandava* for the delectation of his spouse, the goddess Parvati (Liṅga Purāṇa, I, 106, 25–26). There are numerous Nataraja images, but the best one is that from Tiruvelangadu (Chittoor district, c. 1100 A.D.) now deposited in the Madras Museum. Another group of Rama, Sita and Hanuman of the same period, and now deposited in the Madras Museum, is of excellent plastic quality and distinguished by the charming naturalistic pose of the figures.

Painting

INDIAN PAINTING has a history of over two thousand years and presents a comprehensive record of the religious and emotional life of the people. The art of painting was widely cultivated in the Gupta period and is best known through the paintings surviving in the Ajanta Caves, and also in the Bagh Caves and the Sittannavasal Caves. There are 29 caves at Ajanta, all excavated in the face of a semicircular rocky scarp. Caves Nos. 9, 10, 19 and 26 are chaityas and the rest viharas or monastic residences. Originally most of the caves were adorned with paintings on their roofs, pillars and walls. But now paintings have survived only in six of them, that is Nos. 1, 2, 9, 10, 16 and 17. The paintings in Nos. 9 and 10 are of the Sunga period (c. first century B.C.). The other paintings are of Gupta inspiration. "On the hundred walls and pillars of these rock-cut temples, a vast drama moves before our eyes, a drama played by princes and sages and heroes, by men and women of every condition, against a marvellously varied scene, among forests and gardens, in courts and cities, on wide plains and in deep jungles, while above, the messengers of heaven move swiftly across the sky. From all these emanates a great joy in the surpassing radiance of the face of the world, in the physical nobility of men and women, in the strength and grace of animals and the

loveliness and purity of birds and flowers. In this fabric of material beauty, we see the ordered pattern of the spiritual realities of the universe. It is this perfect combination of the material and spiritual energy which marks the great periods of art." (Rothenstein).

The subjects of the paintings relate to decoration, figure portraiture and topical narration. The decorative designs include patterns and scrolls and figures of animals, flowers and trees. Their variety is infinite, carried into the smallest detail, so that repetition is very rare. Graceful figures or fantastic forms and mythical beings such as *suparṇas, garuḍas, yakshas, gandharvas* and *apsaras* have been freely used to fill spaces.

Of the portrait figures, the central ones are those of the various Buddhas and Bodhisattvas. The great Bodhisattva Avalokiteshvara in cave No. 1 shows the highest pinnacle of figure painting. In cave No. 16, the painting of the dying princess has received unstinted praise from experts. Cave No. 17 is literally a picture gallery, illustrating episodes from the life of the Buddha. The charming mother and child group and the paintings depicting lions hunting black buck and elephant-hunting are considered to be very fine works. These paintings belong to a period about 500 A.D. The paintings in caves Nos. 1 and 2 are the latest of the series and may be dated about the seventh century. A large picture shows an Indian king, identified as Pulakesin, receiving an emissary from Khusru Parvez of Iran (about 626 A.D.).

The paintings in the Bagh Caves of Malwa include two fine groups, illustrating the performance of a musical dance-drama by a troupe of women led by a man. They are elaborately dressed and are singing and dancing with considerable abandon. The beautiful dancing *apsaras* in the Sittannavasal Caves constitute a masterpiece of Indian pictorial art.

After the eighth century, large-scale wall painting declined in popularity and there was a preference for miniature paintings, as seen in the Pala school of Bengal (9th–12th century) in the east and in the Gujarati school of Western India (11th–15th century). These miniatures can be seen in the pages of illustrated manuscripts. The subject of Pala miniatures is the Buddhist pantheon and the art is characterized by sinuous lines, subdued tones and simple composition. It is permeated by the feeling of intense devotion that developed in the latter phase of Mahāyāna Buddhism. Several palm-leaf manuscripts of the famous Buddhist work Prajñāpāramitā of the 11th and 12th century A.D. are still extant.

A counterpart of the Pala school was the Apabhraṁśa school of miniature painting in Western India with a continuous history of five centuries (11th-15th century). It has two phases, an earlier phase of illustrated manuscripts on palm-leaf and a later phase on paper, with the best paintings belonging to the period of transition (1350–1450 A.D.) when paper was supplanting palm-leaf. The most notable features of these figure paintings are angular faces in three-fourths profile, pointed noses, eyes protruding beyond the facial line, an abundance of accessory details and careful ornamentation. The miniatures are generally $2\frac{1}{4}''$ by $2\frac{1}{4}''$ in size. The earlier ones show the use of a brick-red background and a simple colour scheme, and the later ones, from the 15th century onwards, the lavish use of blue and

gold pigments. The subject matter of the paintings is three-fold : in the early stages Jaina sacred texts and later Vaishnava subjects such as the Gita Govinda, Bhagavata (Krishna leela) and Balagopala *stuti* and secular love. A painted roll of cloth, Vasanta Vilasa (1451 A.D.), exhibits great lyrical charm, illustrating as it does the glory and joy of spring. Another manuscript (Chaurapanchasika) depicting the love nuances of a poet and his mistress shows the freshness and colour harmony of early Rajasthani paintings. The great merit of this art is the exquisite delicacy of drawing, with nervous lines and decorative detail. Each miniature represents a precise statement in a script of which the emotional significance was once widely understood.

Rajasthani Painting

THE PICTORIAL art of Rajasthan (16th–17th century) shows the Indian genius in its pure form, and must appeal intimately to those who are attracted by the theme of love and devotion. Together with the paintings of the western Himalayas (17th–18th century), Rajasthani pictorial art shows all that is best and of universal appeal in the emotional life of the Indian people. In the words of Dr. Coomaraswamy, "the work of the Rajput painters deserves to be given an honourable place amongst the great arts of the world". Its inspiration is rooted in the people's hearts, keeping close to their poetry, music and drama. Its central theme is love. "What Chinese art achieved for landscape is here accomplished for human love. Love is conceived as the means and symbol of all union. The lovers represented are always Radha and Krishna, typifying the eternal motif of man and woman and revealing, in every-day events, their heavenly image. The typical examples of Rajasthani painting have for us this lesson that what we cannot discover at home and in familiar events we cannot discover anywhere. The holy land is the land of our own experience — and if beauty is not apparent to us in the well known, we shall not find it in things that are strange and far away." (Coomaraswamy).

The women of these paintings are true to the ideals of feminine beauty — large lotus eyes, flowing tresses, firm breasts, slender waists and rosy hands. The heart of a Hindu woman with all its devotion and emotional intensity is fully reflected in these documents.

The artists make use of brilliant colours rendered with tempera effect and display an unusual understanding of colour harmony. The themes of Rajasthani miniatures are as varied as the mediaeval literature of Hindu India, in which the sentiments of love and devotion are mingled with an exuberant joy of life. An entire world of folk-lore stands documented in these paintings of the Rajasthani and Himachal schools. Their common subject matter is the cycle of Krishna legends ; *śṛingāra* or the sentiment of love expressing itself in the erotic motifs of heroes and heroines ; union of Shiva and Parvati ; scenes from the Ramayana and the Mahabharata ; ballads and romantic poems such as the Hammira-haṭha and Nala Damayanti ; seasons (*baramasa*) portraiture and last, but not the least, the *ragamalas*.

The *ragamalas* (garlands of musical modes) as expressed in painting provide a group of subjects with unlimited opportunities for artistic treatment. They are derived from the inexhaustible fountain of Hindu religious and lyrical imagination. The best examples belong to the 17th century and are characterized by singular tenderness and lyrical grace, giving them the title to be reckoned amongst the best pictorial works ever produced in India.

The idea of associating music with painting is unique to Indian art. Each *raga* or *ragini* has for its burden an emotional situation based on some mood of love, either in union or in separation. The picture of a *raga* is a visual representation of this state of mind, treating the material world and nature as a mirror of the mood. The names of the *ragas* are linked to their geographical distribution. For example, the Todi *ragini* takes its name from South India (ancient Toṇḍi). Its pictorial representation is usually of a charming woman playing the *vīna*, an instrument characteristic of the South, which attracts bright-coloured deer. The imagery is quite transparent, showing a maiden whose blossoming youth has just begun to inspire love in the hearts of the young lovers who cluster around her. Similarly, Khambavati worshipping Brahma illustrates the old idea of the Creator falling in love with the bewitching beauty of his own creation. Kakubha typifies the heroine in whom the pangs of love are awakened by a vision of her own beauty in a mirror. Malkaus represents lovers in dalliance. Desakh shows the heroine passionately embracing a post, that is, the lover. The first favourite among the *raginis*, Bhairavi, depicts the unmarried heroine who, like Parvati, enchanted by the vision of union with her lover, is absorbed in worshipping him.

The different *ragas* were appropriated to different seasons, connecting certain strains with certain ideas. According to the exposition of Sir William Jones, "the artists were able to recall the memory of autumnal merriment at the close of the harvest; of reviving hilarity on the revival of blossoms and complete vernal delight in the month of Vasanta; of languor during the dry heat and refreshment by the first rains which bring a second spring to the Indian season. The inventive talent of the Greeks never suggested a more charming allegory than the lovely families of the six *ragas*, named in the order of seasons — Bhairava, Malava, Sriraga, Hindola or Vasanta, Dipaka and Megha — each of whom is wedded to five *raginis* or nymphs of harmony, presenting wonderfully diversified images for the play of the artist's genius."

Himachal Painting

THE SAME inspiration and subject matter gave birth to Pahari paintings, produced in the beehive of the sub-Himalayan States of Jammu, Basohli, Chamba, Nurpur, Kangra, Kullu, Mandi and Suket. The paintings of Garhwal, the southernmost region of this group, bear a family resemblance to those of the Kangra school which flourished in the late 18th and early 19th centuries. The ever-present theme of Himalayan art is

Krishna at his boyhood pranks and his amours with Radha. Dance and music in sylvan surroundings is a recurrent motif of this school. The paintings of Basohli show unusual brilliance of colour and animated expression. Rhythm, spacious composition and brilliant colour harmonies entitle them to a very high place amongst the Pahari masterpieces. The paintings of Kangra exhibit the fine workmanship of Mughal miniatures. Their tones are subdued and the lines are exquisitely fine and melodious, especially in the flaming beauty of female figures illustrating the delicate graces of Indian womanhood.

The Mughal School

THE MUGHALS were enlightened patrons of art, under whom architecture, painting, textiles and carving enjoyed a new flowering. Akbar, one of the most enlightened rulers in history, encouraged a vital and interesting school of painting. He invited hundreds of painters from all over India, including Gujarat and Rajputana, and entrusted them with the work of illustrating the masterpieces of Sanskrit and Persian literatures. Amongst these were the history of the house of Timur, the original MS. of which is now preserved at Bankipur; the Mahabharata, of which Akbar's own copy, under the name of Razm Nama, with 169 pictures, is preserved at Jaipur; the Hamza Nama, a book of romantic tales for which the emperor had a great fondness and for which 1,375 paintings were executed on cloth; the Ramayana, the Akbar Nama (life of Akbar by Abul Fazl); the Iyar-i-Danish and others, each of which was illustrated jointly by a number of painters. It was an eclectic school that, deriving its inspiration from Akbar, took the best elements of the Rajasthani and Persian schools and imparted a genuine Indian feeling. As the Mughals gradually became rooted in the soil, so also did the pictorial art fostered by them develop a truly Indian character and spread all over the country. It was an art primarily of book illustration and portraiture, depicting varied scenes of the court and palace life of the emperors and their nobles. While in the Gujarati and Rajasthani schools the same human face was repeated like the ideal types in sculpture, the facial image in Mughal art was meant to represent, with all the mastery of line and colour, real living persons endowed with character and individuality.

Jahangir, an enthusiastic lover of painting and generous patron of the arts, used to pride himself on his critical powers of appreciation. 'I am very fond of pictures', he said, 'and have such discrimination in judging them that I can tell the name of the artists. If there were similar portraits finished by several artists, I could point out the painter of each.' Beauty of line and soft colours melting delicately into one another mark the paintings executed during his reign. They are mostly connected with episodes from his own life. He was passionately fond of animals and birds, of which many masterpieces were, at his command, painted by Ustad Mansoor.

The name of Shah Jahan is associated with tremendous building activity. The art of painting did not receive the same attention ;

but the painters, though their work suffered from a certain stiffness, spared no pains in drawing, selecting colours and putting in the decorative details. Portraits of noblemen and saints and scenes from court were popular.

In the time of Aurangzeb painting suffered a setback as imperial patronage was withdrawn and painters were obliged to fall back upon the precarious patronage of local courts. The subject-matter of the latter Mughal paintings was confined mainly to the palace life of kings and grandees indulging in drink and music in the company of women.

The art of the Mughals was aristocratic, marked by realism, careful and refined draughtsmanship and intellectual expression. Its finest products are aesthetic gems which have elicited the appreciation of the most discriminating art critics in India and abroad, in addition to being of historical value.

As an offshoot of the Mughal school and with the encouragement of the local rulers of the Deccan States of Golconda and Bijapur, the art of Deccani painting developed its provincial idiom in the 17th century. The subjects show great catholicity, the painters experimenting with portraits, book-illustrations, *ragamalas* and court and seraglio scenes. Large-scale painting on canvas was also attempted with success.

Textiles

For 2,000 years until the 18th century, the art fabrics of India had enjoyed undisputed supremacy. In the Rigveda we find references to the shining gold-woven cloak (*hiraṇya-drāpi*) and in the Mahabharata to the *maṇichitra*, probably a fabric with a pearl-woven fringe manufactured in southern India. Pali literature presents a rich picture of the textile art of the Buddhist period, embracing the famous fabrics of Banaras known as *kāśeyyaka*, each worth a hundred thousand silver pieces, and the woollen blankets of Gandhara of bright red colour, the manufacture of which continues to this day in the mountain recesses of the Swat Valley. Indian silks and muslins under the name of *textalis ventalis*, 'woven air', were exported to Rome and prized as articles of luxury. In the Gupta period, Kalidasa describes Parvati as weaving fine cloth with a beautiful goose pattern. In the seventh century Bāṇa refers to costly textiles manufactured by the tie-and-dye process in a variety of designs, to silk and linen cloth fine as the serpent's slough and to pearl-embroidered fabrics of special make. In the tenth century, Indian textiles of Gujarati manufacture were carried by the Arab traders to Egypt ; some valuable specimens of these, bearing hunting scenes and a swan pattern, have been discovered at Fostat in the old capital of Egypt. The famous *patola* (silk) saris of Gujarat were perfected during this period and exported to Java and Bali.

Indian textiles developed on traditional lines during the Sultanate period until the sixteenth century when, under Mughal patronage, the art witnessed a new efflorescence. Gold and silver brocades, fine figured muslins, and painted and printed fabrics of endless variety and designs began to be manufactured under imperial

patronage. Both Akbar and Jahangir evinced as great a personal interest in the development of the textile art as they did in that of painting. Mughal textiles of the 16th and 17th centuries are now extremely rare, although the beauty of their designs can be studied in Mughal and Rajasthani miniatures.

Muslin : Indian textiles are manufactured in two kinds, namely, scarf-like articles of male and female attire such as girdles, turbans and saris, and piece-goods. The place of honour goes to the fine Dacca muslins, the making of which attained the status of a national art involving the most intricate processes of spinning, weaving, darning, washing and packing. In the words of Forbes Watson, who was a distinguished authority on the subject, the Dacca weaver unquestionably occupied the first place, having never been surpassed either in India or abroad. A whole piece of the finest muslin manufactured for the use of royalty, it is said, was packed in a hollow bamboo tube, lacquered and gilded, and after being taken in procession through the town, was sent to Delhi for use in the imperial household. The delicacy and fineness of the 'king's muslin', *malmal khās*, earned for it such poetic names as *āb-i-rawān*, 'running water', *bāfta hawā*, 'woven air', and *shabnam*, 'dew'. The *chef d' ouvre* of the Indian weaver was the *jāmdānī* or the loom-figured muslin whose exquisitely delicate texture and complicated designs, made it the most expensive product of the Dacca loom. The standard quality of the yarn used in the manufacture of muslins intended for the court of Delhi is said to have been 150 cubits of length per 1·75 grains of weight. A spinner devoting a whole morning to the spindle was able to spin at the most 90 grains of fine thread in a month. The best time for weaving fine muslin was the rainy season. A standard piece of fine Dacca muslin measured 20 yards by one yard. It took five to six months to manufacture a half-length of *malmal khās* of the finest kind. It is also claimed that the fabrics made of Dacca yarn were more durable than muslins manufactured by machinery. Up to the eighties of the last century the weavers of Dacca had been producing a fabric which was unequalled for fineness and other qualities anywhere else.

Patola : The *patola* silk or the wedding sari of Gujarat is a marvel of weaving skill. The whole design is borne in mind when the threads of the warp and the weft are separately coloured by tie-dyeing according to pre-calculated measurements, and arranged on the loom so that, as weaving progresses with little bundles of warp and weft, the design appears on both sides of the material. The process is most laborious, but the effect produced by the coloured designs is truly admirable. Once a design has been established it persists in tradition and continues to be repeated. There are two principal styles : first, the Cambay pattern with a diaper that forms meshes flattened laterally, within which are produced white flowers borne on dark green stems; and secondly, the Patan pattern without diapers, in which the broader strips carried within the field picture a series of elephants, flowering shrubs, human figures and birds.

Brocade : Indian brocades represent a large group of textiles in which designs are produced by the use of warp and weft threads of different colours and materials suitably woven. The designs on either side of the material are different. Brocades in pure silk are called *amru* and those in which

gold thread is lavishly employed are called *kimkhab*. *Kimkhab* literally means 'woven flower' (Arabic *kim*, flower, and *khab*, to weave) and represents the most gorgeous and ornamental fabric of India. The gold or silver thread used in making *kimkhab* is produced by twisting flattened wire around silk thread. It is noteworthy that Indian brocades, gold and silver alike, never tarnished but retained after hundreds of years their lustre and colour. This is due to the absolute purity both of the gold and silver employed. Banaras has long been famous for its *kimkhabs*, rich with a variety of colours and floral patterns. The design of the hunting scene (*shikargah*) once produced in Banaras *kimkhab* was considered to be unique. The other main centres of brocade manufacture were Murshidabad, Chanderi, Ahmedabad, Aurangabad, Surat and Tanjore.

Tie-and-dye: Tie-dyeing (*chunari* or *bandhanu-ki-rangāi*) was practised with excellent results in Rajputana, particularly at Sanganer, and in Gujarat. In this process rich patterns are outlined by small dots of different colours. Sometimes extremely lively designs of dancing women and animal forms were produced by the knot-dyeing process. It is a very ancient technique and still occupies a place in the sartorial fashions of a vast majority of the people in the countryside. The artistic perfection attained in this technique can be seen in scenes of dancing female figures performing *garba* with the field occupied by a carefully arranged *shikargah* or hunting scene and plenty of floral and bird designs in the intervening spaces and borders.

Block printing is of remote antiquity in India. The chintz has enjoyed world-wide fame ever since the days of Arrian and probably the Mahabharata. Printed Indian calicoes are best known through the celebrated *palampore* or bed covers of Masulipatam which in point of decoration are incomparable and as works of art are to be classed with the finest carpets. The typical design on them is that of the tree of life.

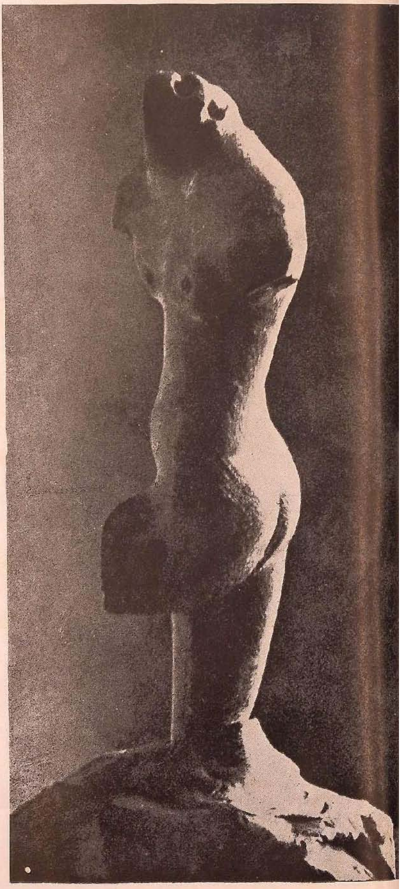
The leading types of Indian embroidery include the famous shawls of Kashmir; *phulkari chādars* of the Punjab done in silk on a red ground; the *shishedār* of Kathiawar, with small round pieces of mirror glass worked into the embroidery and used mostly for skirts and bodices; *rumals* of Chamba with floral and pictorial representations produced alike on both sides and as charming as the subjects of Kangra miniatures; *chikan* work of Lucknow representing the most refined form of purely indigenous needle-work; and the chain-stitch embroideries of Kutch and Kathiawar. The last are conceived in the most pleasing styles of colour and design consisting of peacocks, flowers in a field, and lotus rosettes alternating with parrots.

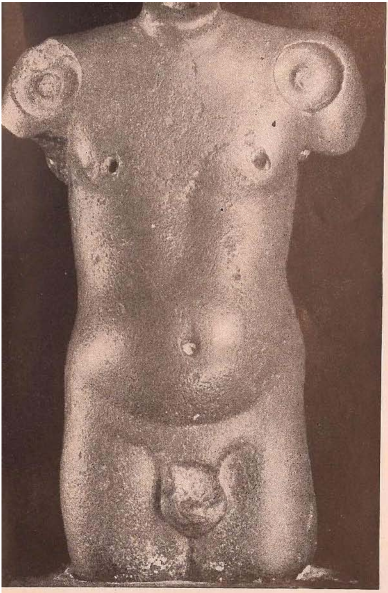
The famous woollen embroideries on Kashmir shawls, both loom-wrought and needle-made (*tuji*) are of great beauty and held in high esteem. The border (*hāshiā*) disposed along the whole length, the two ends (*pallas*) covered with masses of cone patterns (*būtā*), the corner ornament (*kunja-būta*) consisting of clustering flowers and the *mattan* or the decorated part of the field are covered with superfine and delicate ornamentation in which the incomparable genius of the Indian weaver reveals itself.

SCULPTURE

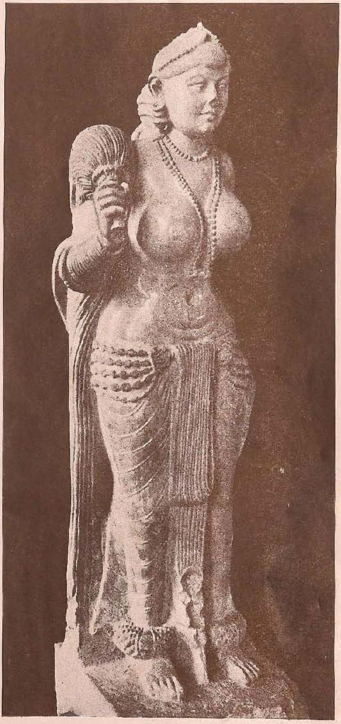
1. *Limestone statuette, Mohenjo-daro, c. 3000-2000 B.C.*

2. *Limestone torso of a dancer, Harappa*





3. *Red limestone torso, Harappa*



4. *Chauri-bearer yakshi, Didarganj, 1st Cent. A.D., Patna Museum*

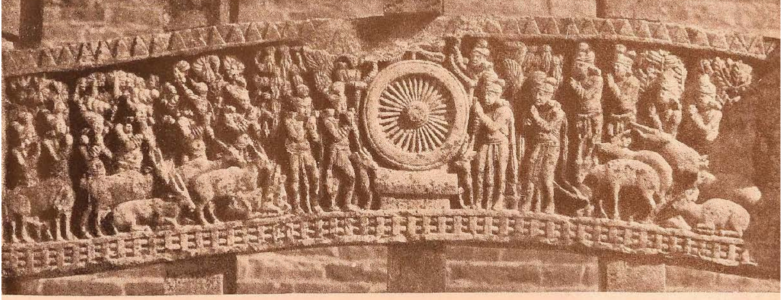
6. *Bull capital, Rampurwa, 3rd Cent. B.C., Indian Museum, Calcutta*

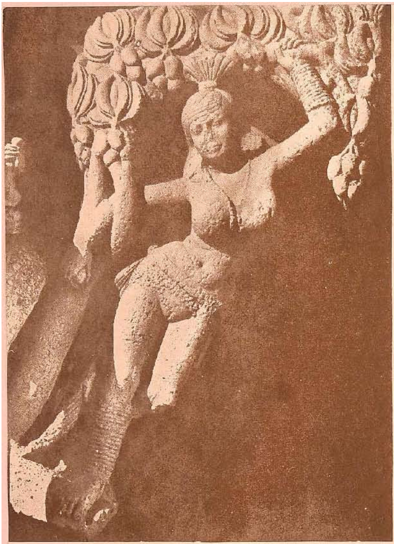
5. *Lion capital, Sarnath, 3rd Cent. B.C., Sarnath Museum*

8. *The Universal King (chakravarti), Jaggayyapeta, 1st Cent. B.C., Indian Museum, Calcutta*

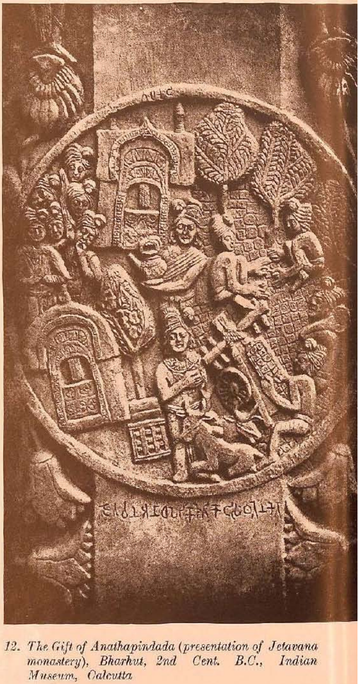
7. *Parkham Yaksha, Mathura, 3rd Cent. B.C., Mathura Museum*

9. *Buddha preaching to the nobles of Kapilavastu, the Great Stupa, western gateway, Sanchi, 1st Cent. B.C.*

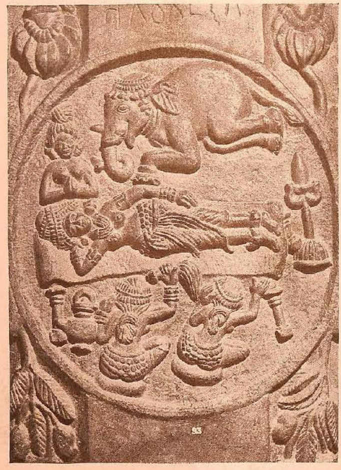




10. *Tree-nymph (vrikshaka), bracket figure from eastern gateway, Sanchi, 1st Cent. B.C.*



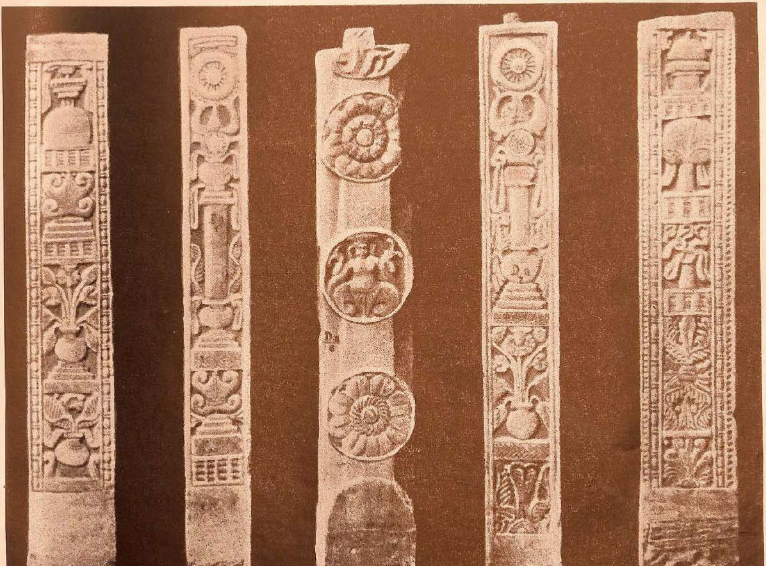
12. *The Gift of Anathapindada (presentation of Jetavana monastery), Bharhut, 2nd Cent. B.C., Indian Museum, Calcutta*



11. *The Dream of Queen Maya, Bharhut, 2nd Cent. B.C., Indian Museum, Calcutta*

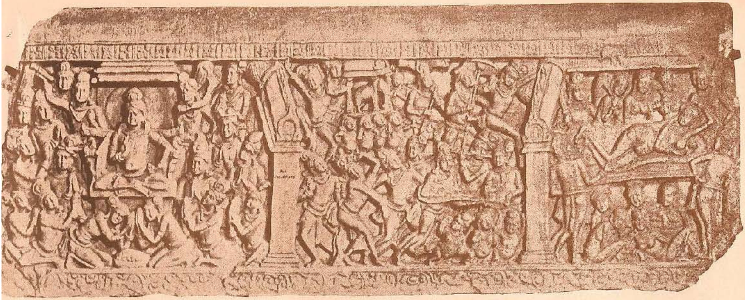
13. Cross-bar showing elephant riders, Mathura, 2nd Cent. B.C.

14. Railing pillars, Sarnath, 2nd Cent. B.C.

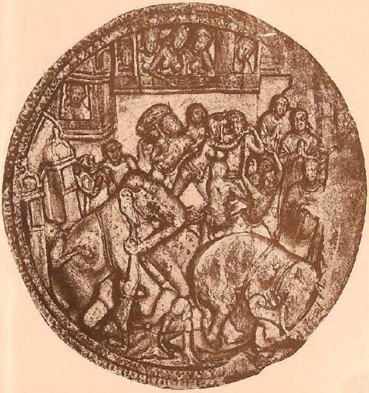


15. Verandah reliefs depicting King Mandhata's visit to Uttarakuru, Bhaja, 2nd Cent. B.C.

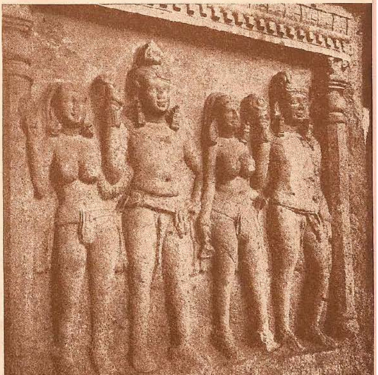
16. Hunting scene from Rani Gumpha, Udayagiri Caves, Orissa, 1st Cent. B.C.



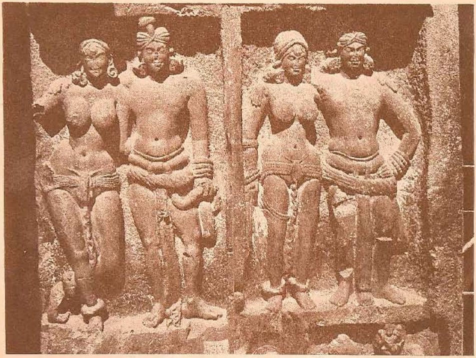
17. *The descent of Buddha into the womb of Maya, Amaravati, 2nd Cent. A.D., Madras Museum*



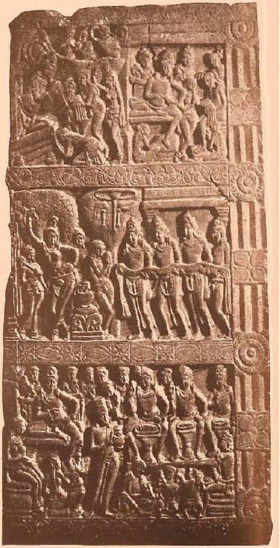
18. *Buddha's subjugation of the elephant Nalagiri, Amaravati, 2nd Cent. A.D., Madras Museum*



19. *Dampati figures from verandah of chaitya hall, Kanheri, 2nd Cent. A.D.*

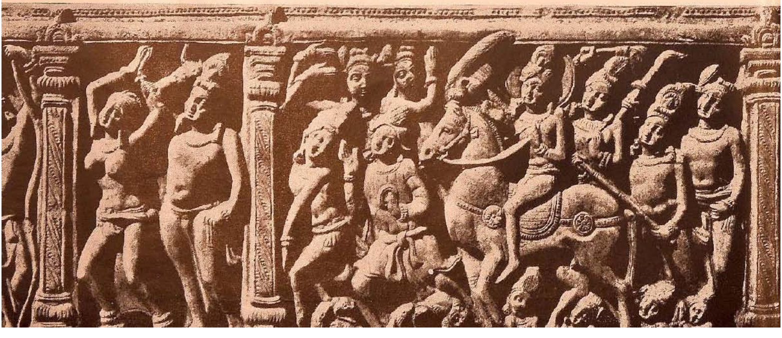


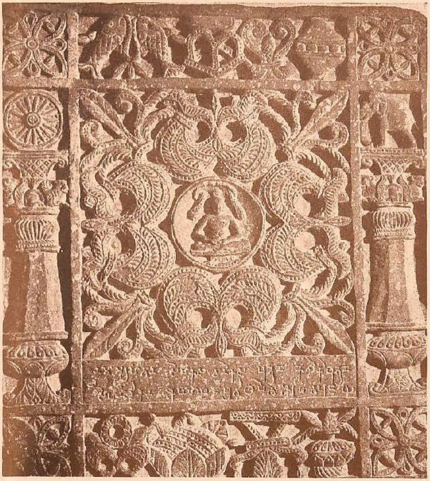
20. *Dampati couples, Karle, chaitya hall, 2nd Cent. A.D.*



22. *Scenes from the life of Buddha, Nagarjunakonda, 3rd Cent. A.D., National Museum, New Delhi*

21. *Prince Siddhartha renouncing the world, Nagarjunakonda, 3rd Cent. A.D.*





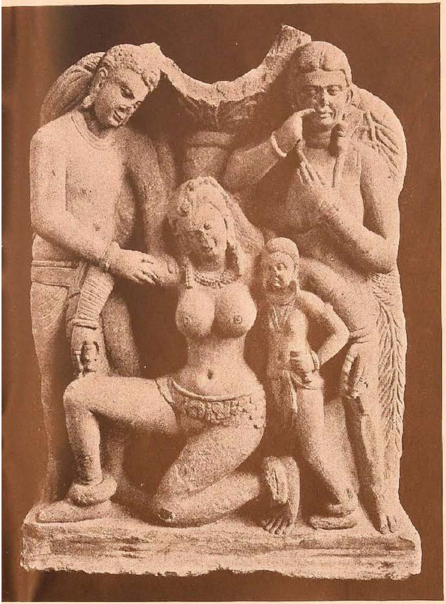
23. *Jaina ayagapatta, Mathura, early 1st Cent. A.D., Mathura Museum*

25. *Girl carrying bird cage, railing pillar, Mathura, 2nd Cent. A.D., Indian Museum, Calcutta*

24. *Bodhisattva from Katra, 2nd Cent. A.D., Mathura Museum*

26. *Girl and the Ashoka tree, Mathura, 2nd Cent. A.D., Mathura Museum*

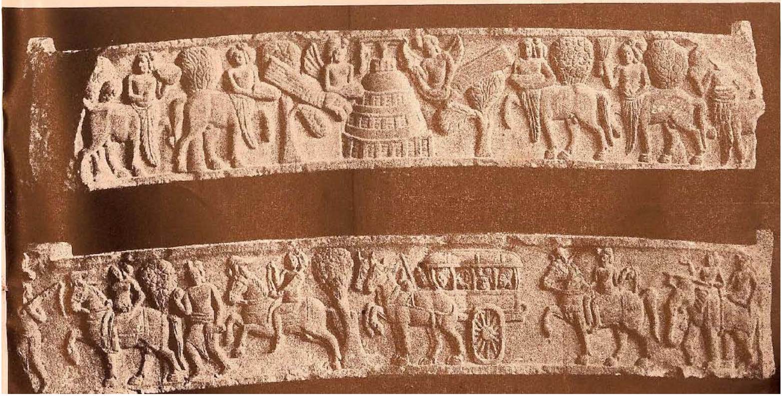
27. *Mother and child, 2nd Cent. A.D., Mathura Museum*



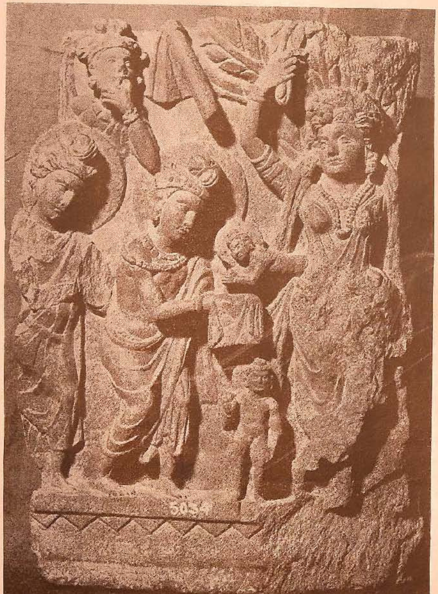
28. *A bacchanalian scene, 2nd Cent. A.D., Mathura, National Museum, New Delhi*

30. *Jaina Tirthankara, Rishabhanatha, Mathura, 5th Cent. A.D., Mathura Museum*

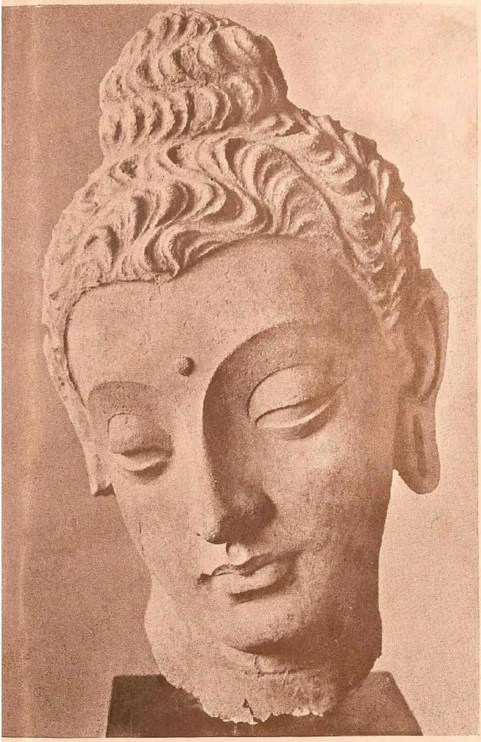
29. *Lintel from Kankali Tila, Mathura, showing worship of the stupa, 2nd Cent. B.C.*



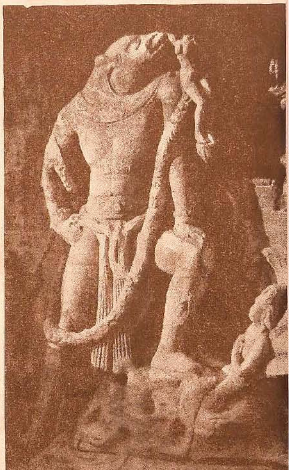
31. *The Great Renunciation, from Loriyan Tangai, Swat Valley, c. 2nd Cent. A.D., Indian Museum, Calcutta*



32. *Birth of Gautama Buddha, from Loriyan Tangai, Swat Valley, c. 2nd Cent. A.D., Indian Museum, Calcutta*



33. *Head of Buddha, Gandhara, 4th Cent. A.D., Victoria and Albert Museum, London*

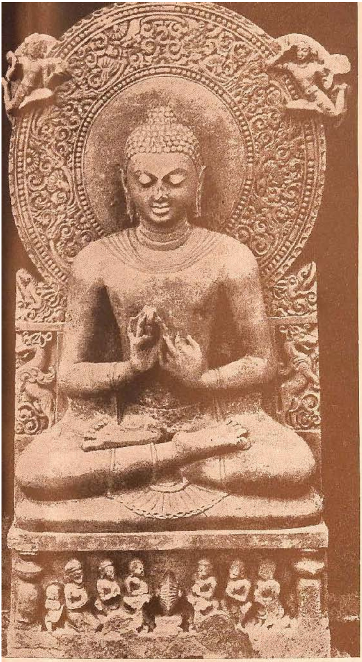


34. *The Boar Incarnation of Vishnu, rock sculpture, Udayagiri Caves, Madhya Pradesh, c. 400 A.D.*

35. *Flying gandharvas, Cave No. 16, Ajanta, c. 420–480 A.D.*

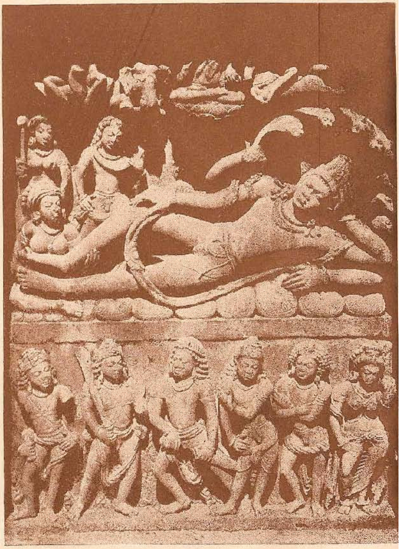
37. *Standing Buddha with a halo, 5th Cent. A.D., Mathura Museum*

36. *Vishnu wearing a crown, Mathura, 5th Cent. A.D., Mathura Museum*

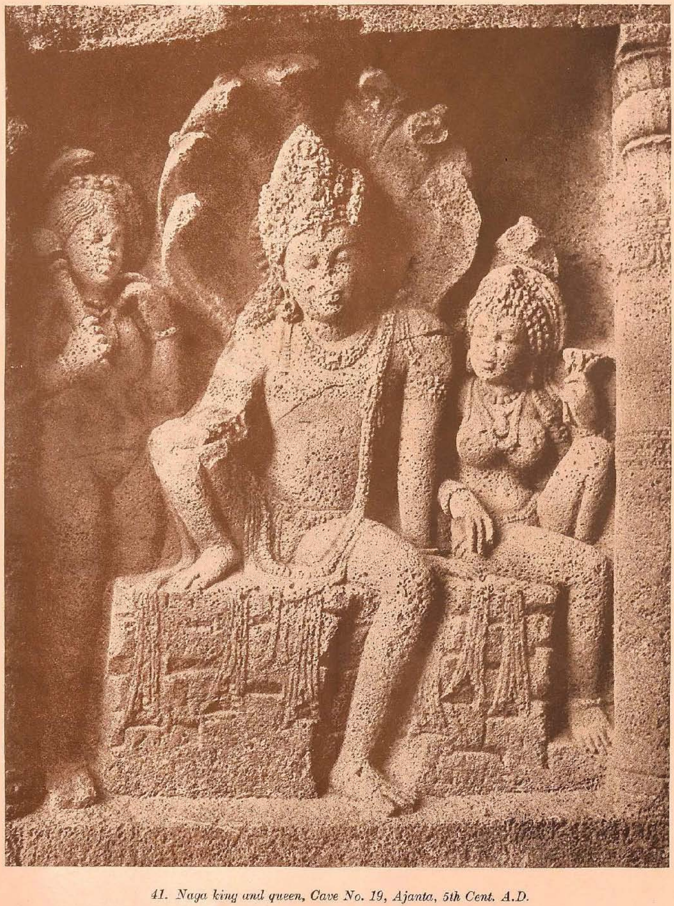


38. *Buddha preaching the First Sermon, Sarnath, 5th Cent. A.D., Sarnath Museum*

40. *Vishnu reclining on the Serpent, Deogarh, 5th Cent. A.D.*



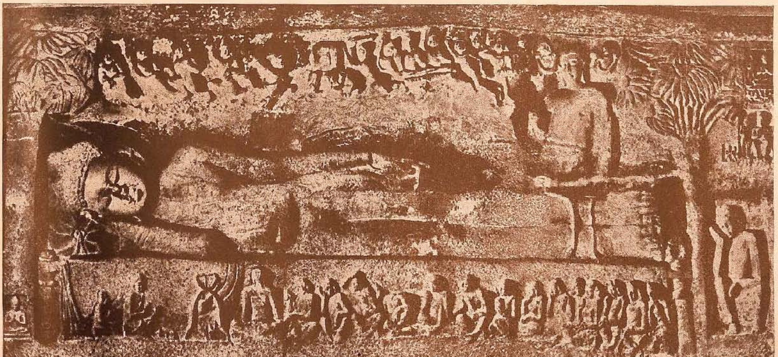
39. *Flying gandharvas, Sodani, Gwalior, 6th Cent. A.D., Gwalior Museum*



41. Naga king and queen, Cave No. 19, Ajanta, 5th Cent. A.D.

42. *Buddha with attendants, Bagh Caves, Madhya Pradesh, 4th–5th Cent. A.D.*

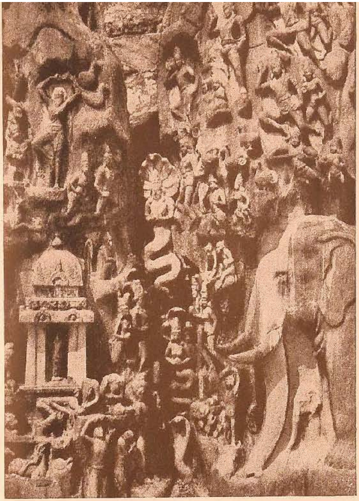
43. *Buddha's Parinirvana, Cave No. 26, Ajanta, c. 600–642 A.D.*



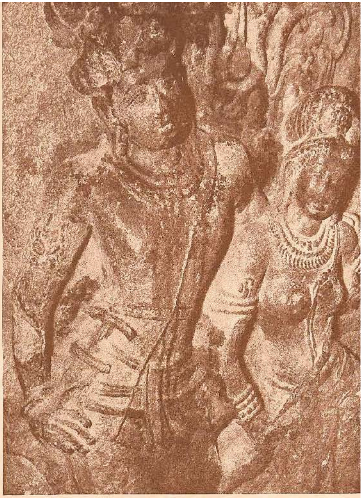
44. Flying gandharva couple, Durga temple, Aihole, 6th Cent. A.D.

45. Shiva as Ardhanarishvara, Cave No. 1, Badami, 6th Cent. A.D.

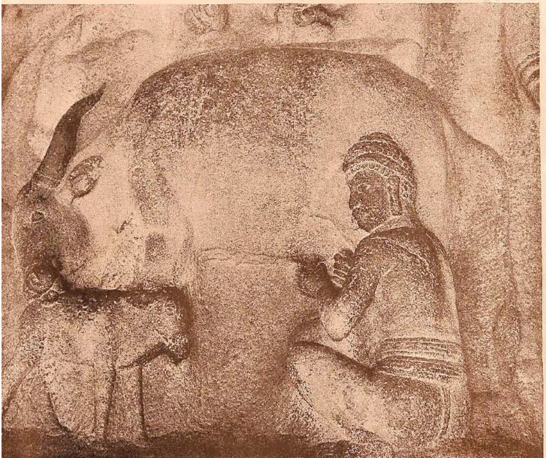
46. Durga Mahishamardini, Mahisha Mandapa, Mahabalipuram, 7th Cent. A.D.



47. *Arjuna's Penance, Mahabalipuram, 7th Cent. A.D.*



49. *Donor couple, Virupaksha temple, Pattadakal, 740 A.D.*

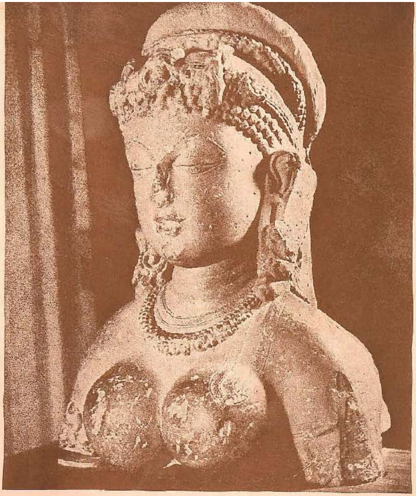


48. *Krishna milking the cow, Krishna Mandapa, Mahabalipuram, 7th Cent. A.D.*

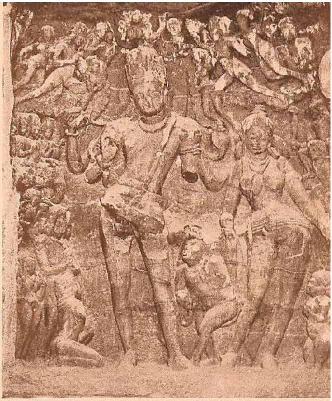
50. Shiva Nataraja, Cave No. 21, Ellora, 7th Cent. A.D.

51. Buddhas in meditation, Cave No. 12, Ellora, 700–750 A.D.

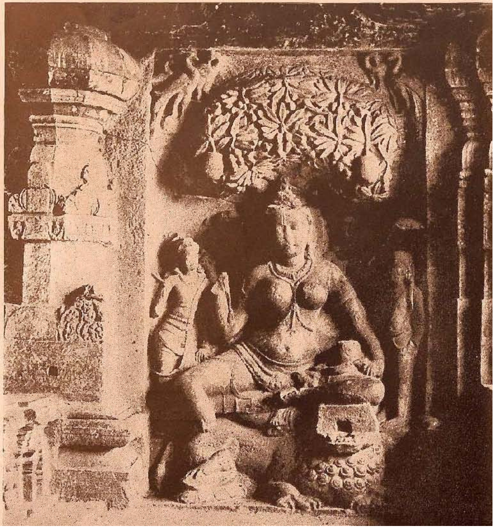
52. *Ravana shaking Kailasha, Kailasha temple, Ellora, 750–800 A.D.*



53. *Female figure, Gwalior, 7th Cent. A.D., Gwalior Museum*

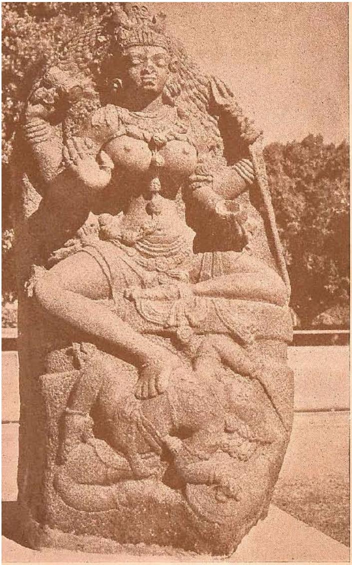


54. *Marriage of Shiva and Parvati, Elephanta Caves, Bombay, 8th Cent. A.D.*



55. *Indrani, Cave No. 33, Ellora, 750–850 A.D.*

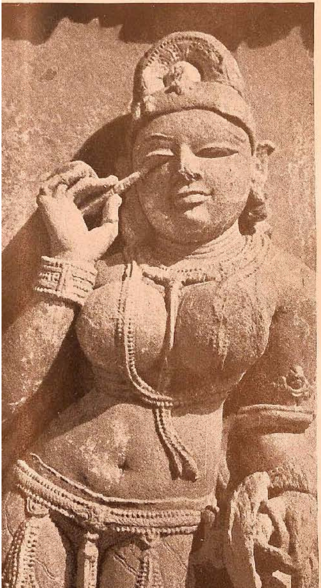
56. Mahesha, Elephanta Caves, Bombay, 8th Cent. A.D.

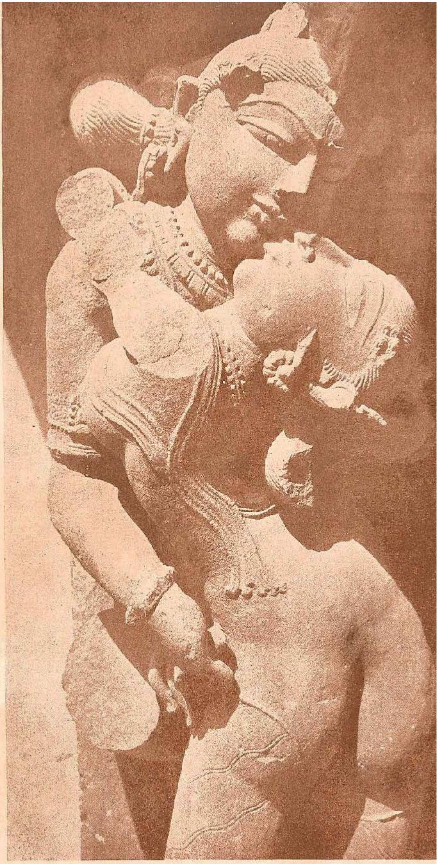


57. *Durga trampling a demon, 9th Cent. A.D., Mysore Museum*

59. *Dakshinamurti Shiva, Cholamaligai, c. 10th Cent. A.D., Madras Museum, Madras*

58. *Uma and Maheshvara, Hemavati, Madras. c. 10th Cent. A.D.*





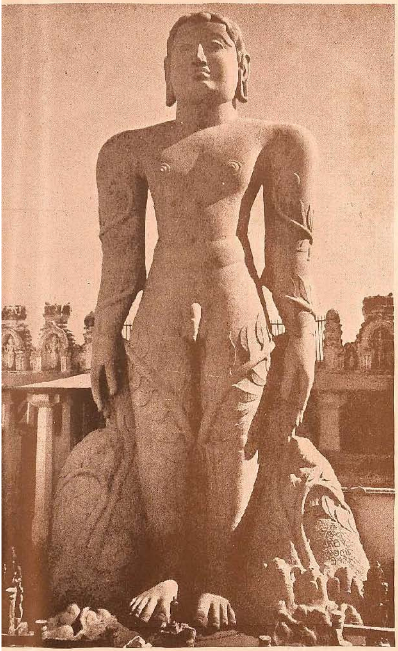
62. Embracing couple, Kandariya Mahadev temple, Khajuraho, 10th Cent. A.D.

60. (Top left) Indra and Indrani, panel, Khajuraho, 10th Cent. A.D.

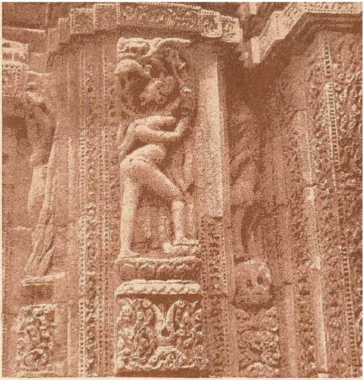
61. (Left) Surasundari applying collyrium, Parshvanath temple, Khajuraho, 10th Cent. A.D.

63. *Naga kanya, Lingaraja temple, Bhuvaneshwar, 10th Cent. A.D.*

64. *Alasa kanya, Lingaraja temple, Bhuvaneshwar, 10th Cent. A.D.*



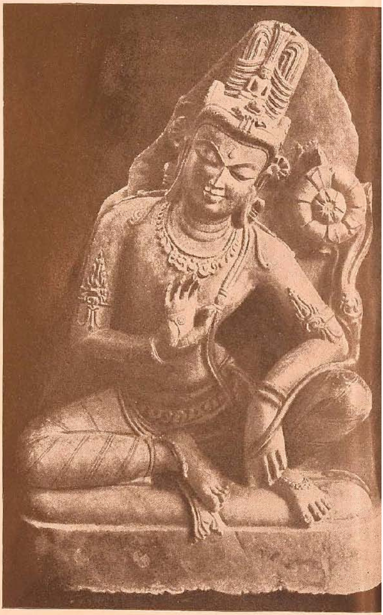
65. *Gomateshvara, Sravanabelgola, Mysore, 10th Cent. A.D.*



66. *Dryad beneath a palm, Raja Rani temple, Bhuvaneshwar, 11th Cent. A.D.*

67. *Woman writing a love letter, Bhuvaneshwar, 11th Cent. A.D., Indian Museum, Calcutta*

68. *Mother and child, Bhuvaneshwar, 11th Cent. A.D., Indian Museum, Calcutta*



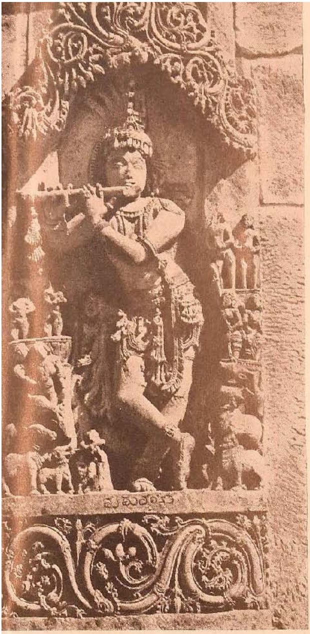
69. *Avalokiteshvara, Vishnupur, Bihar, 11th Cent. A.D., Patna Museum*

70. *Mother and child, Rajshahi district, Pala School, 11th Cent. A.D., National Museum, New Delhi*

71. Torso of apsara, Kiradu, Jodhpur, 11th Cent. A.D., Sardar Museum, Jodhpur

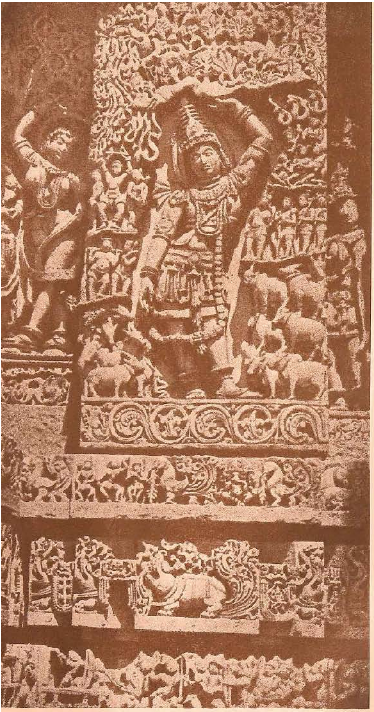
72. Shiva and Parvati, Gangaikondacholapuram, 11th Cent. A.D.

73. Saraswati (marble), Bikaner, 12th Cent. A.D., National Museum, New Delhi



74. *Venugopala, Belur, 12th Cent. A.D.*

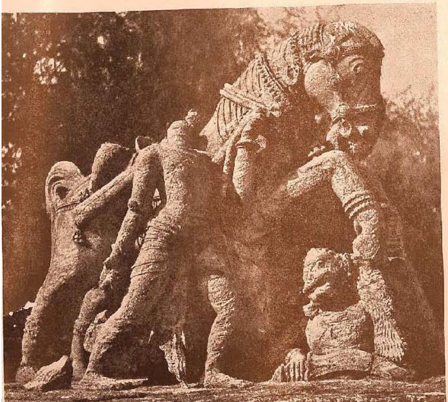
75. *Madanika, Belur, 12th Cent. A.D.*

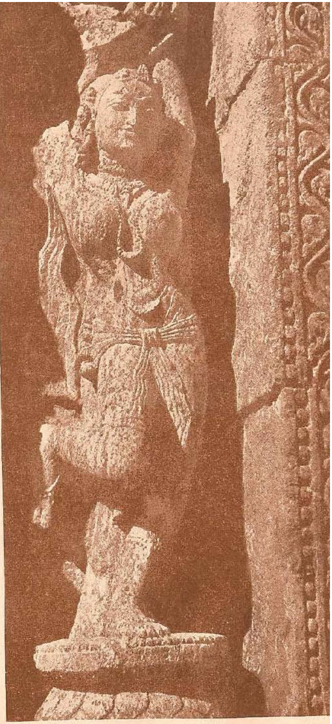


76. Krishna lifting Govardhana, Halebid, 13th Cent. A.D.

77. Vishnu and Lakshmi, Halebid, 13th Cent. A.D.

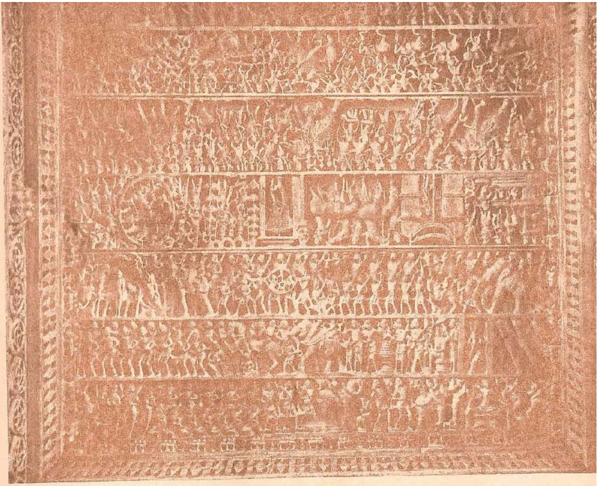
78. *Warrior and horse, Konarak, 13th Cent. A.D.*





79. *Alasa kanya wearing an anklet, Sun temple, Konarak, 13th Cent. A.D.*

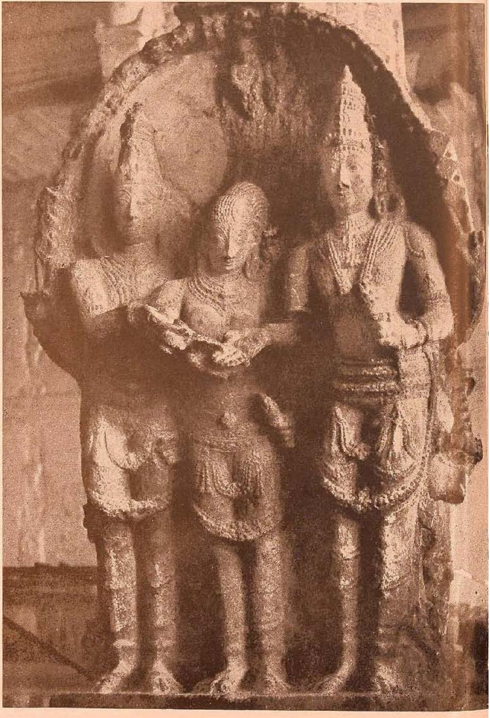
80. *Facing page: Cymbal player, Sun temple, Konarak, 13th Cent. A.D.*



81. *Scenes from the marriage party of Arishtanemi, details of ceiling panel, Tejpala's temple, Mt. Abu, 13th Cent. A.D.*

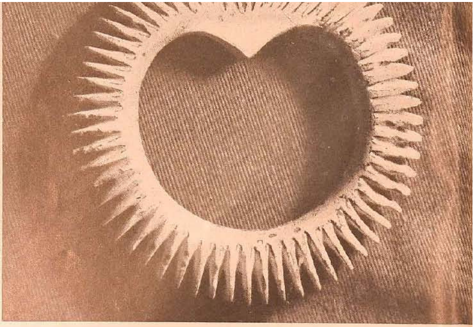
82. *A side chapel (devakulika), showing Neminatha. Tejpala's temple, Mt. Abu, 13th Cent. A.D.*

83. *Frieze of dancers on throne platform, Hampi, Vijayanagar, c. 15th Cent. A.D.*



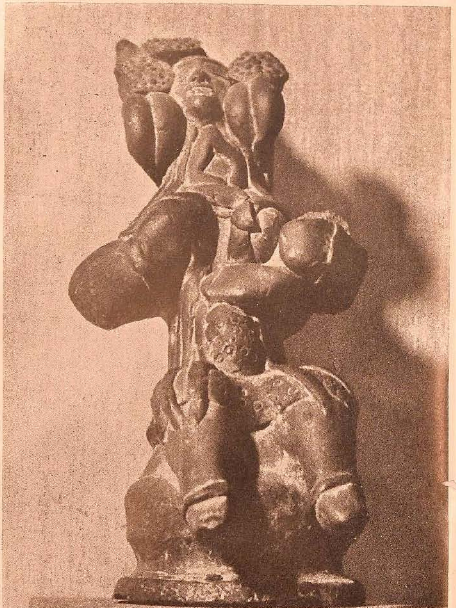
84. *The marriage of Meenakshi, Madurai, 17th Cent. A.D.*

TERRACOTTA

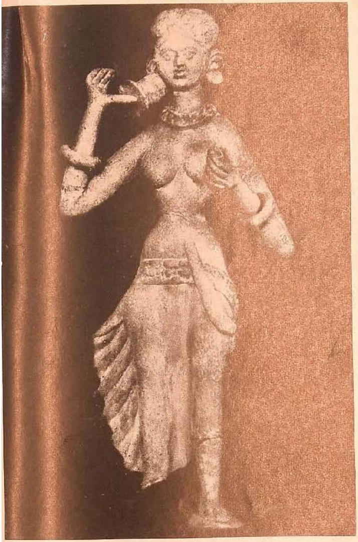


2. Faience bangle, Mohenjodaro, 3,000–2,000 B.C.

3. Mother goddess, Mathura, 3rd Cent. B.C.



1. Mother goddess, Mohenjodaro, 3,000–2,000 B.C., National Museum, New Delhi



4. Dancing girl, Patna, 3rd Cent. B.C.

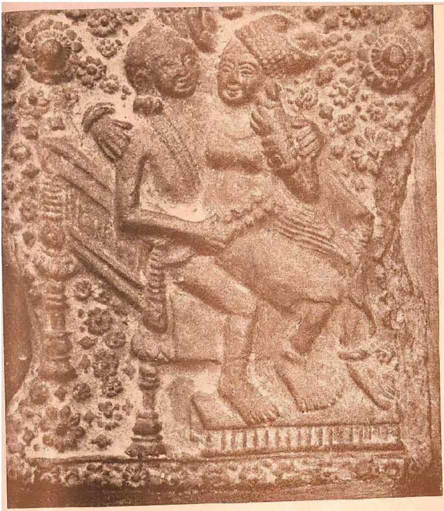
5. Smiling girl, Patna, 2nd Cent. B.C.

6. Smiling boy, Patna, 2nd Cent. B.C.

7. *Mithuna couple, Ahichchhatra, U.P., 2nd Cent. B.C.*

9. *Winged figure, Basarh, Vaisali district, Muzaffarpur, 2nd Cent. B.C.*

8. *Female figure, dark grey terracotta, Mathura, 2nd Cent. B.C., Mathura Museum*



10. *Lovers on a couch, Kausambi, U.P., 1st Cent. B.C.*

11. *Female head, Kondapur, Andhra, 2nd–3rd Cent. A.D.*

12. *Girl on a swing, Rajghat, Banaras, 4th–5th Cent. A.D., Bharat Kala Bhavan*

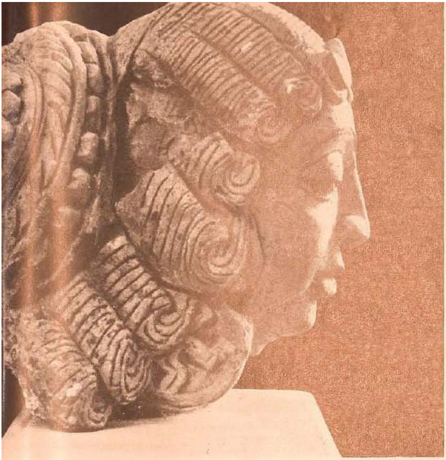
13. *Drummer, Rajghat, Banaras, 4th–5th Cent. A.D., Bharat Kala Bhavan*

15. *Head of Ardhanarishvara Shiva, Rajghat, Banaras, 4th–5th Cent. A.D., Bharat Kala Bhavan*

14. *Female heads from Rajghat, Banaras, 4th–5th Cent. A.D., Bharat Kala Bhavan*

16. *Young worshipper holding a flower, painted terracotta from the stupa at Mirpur Khas, Sind, 4th–5th Cent. A.D., Prince of Wales Museum, Bombay*

17. *Head of Shiva, Ahichchhatra, 5th Cent. A.D.*



18. Head of Parvati, Ahichchhatra, 5th Cent. A.D.

19. Gaja Lakshmi, Kausambi, 5th Cent. A.D.

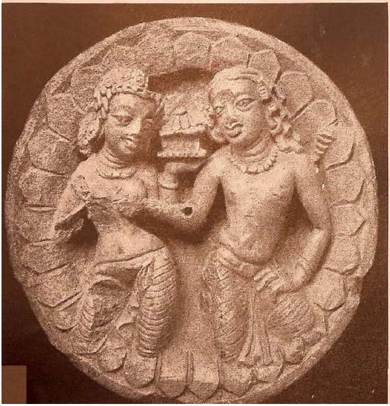
20. Hellenistic female head (stucco), Gandhara, 5th Cent. A.D., National Museum, New Delhi

22. *A highly ornate head, Kausambi, U.P., 6th Cent. A.D.*

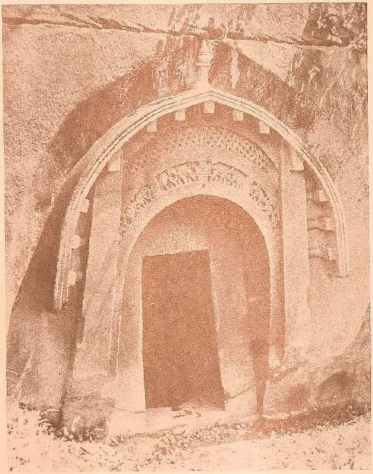
21, *Kinnari and kimpurusha, Ahichchhatra, U.P., 5th Cent. A.D.*

23. *Girl and youth, medallion, Mahasthan, Bengal, c. 6th Cent. A.D., Indian Museum, Calcutta*

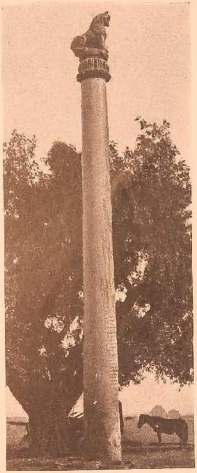
24. *The Dream of Queen Maya, Mahasthan, Bengal, 6th Cent. A.D.*



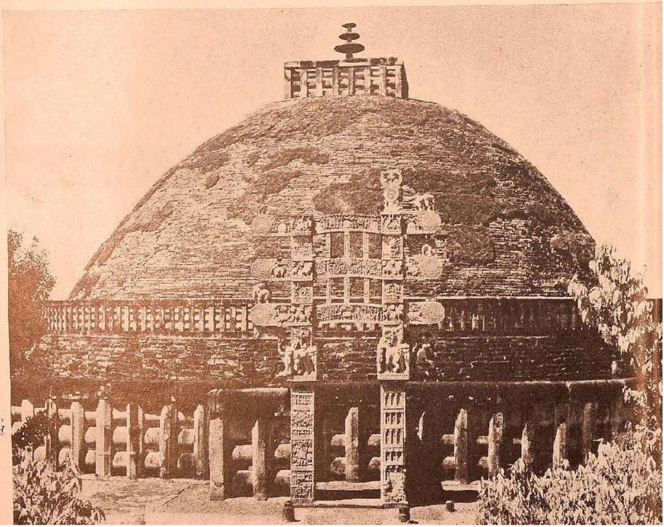
ARCHITECTURE



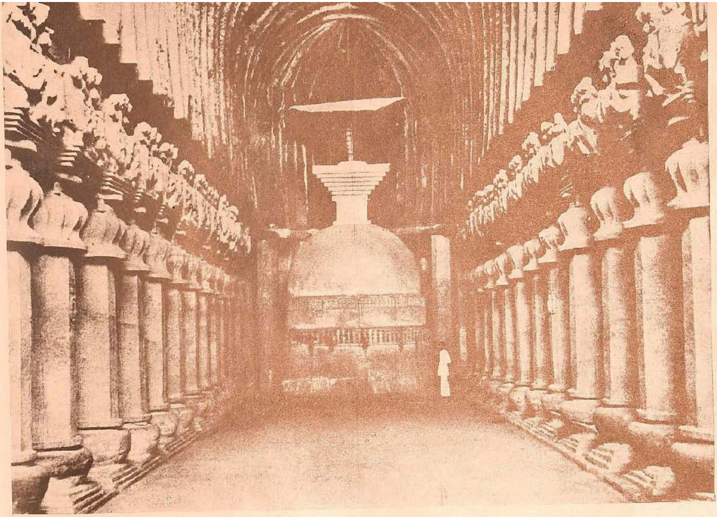
1. Lomas Rishi Cave, Barabar Hills (Bihar), 3rd Cent. B.C.



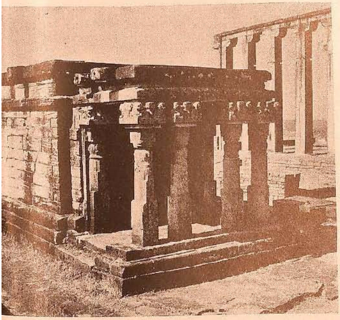
2. Lion column, Lauriya Nandangarh, 3rd Cent. B.C.



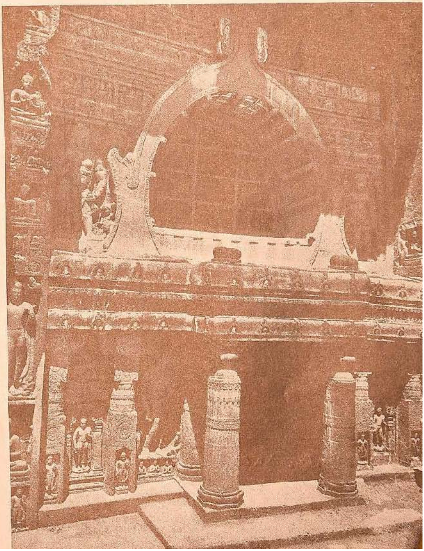
3. The Great Stupa, Sanchi, 1st 2nd Cent. B.C.



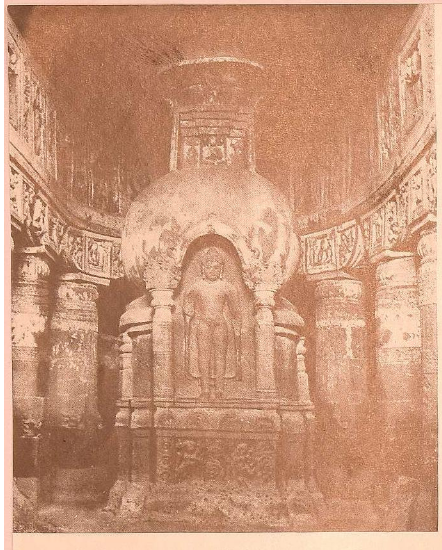
4. *Interior of chaitya hall, Karle, 2nd Cent. A.D.*



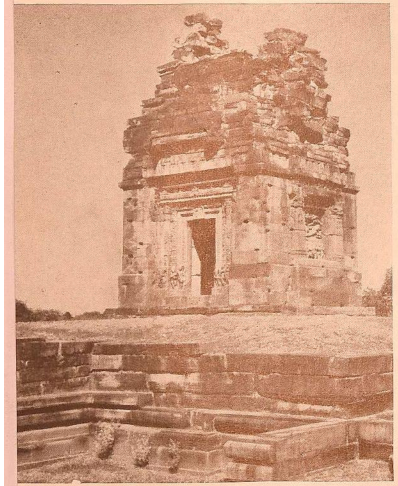
5. *Temple No. 17, Sanchi, early 4th Cent. A.D.*



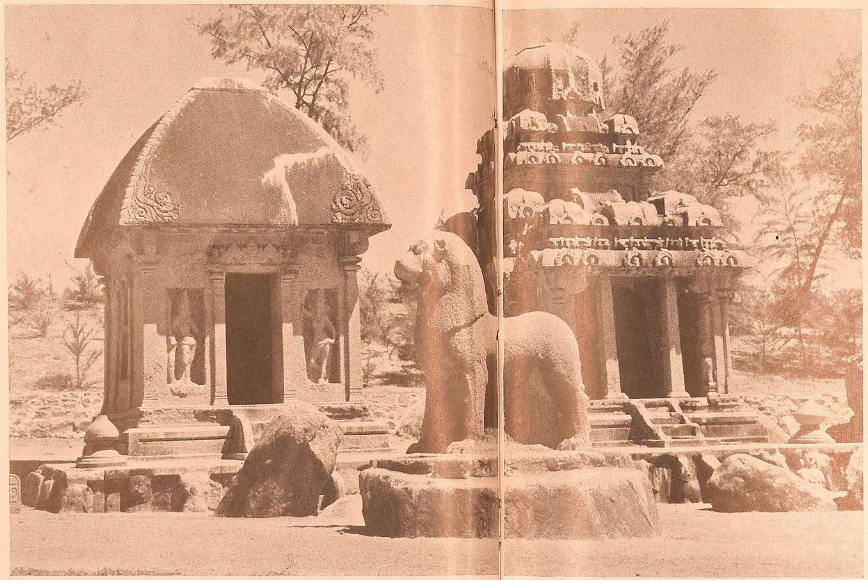
6. *Exterior of cave No. 19, Ajanta, 6th Cent. A.D.*



7. *Interior of cave No. 19, Ajanta, c. 6th Cent. A.D.*

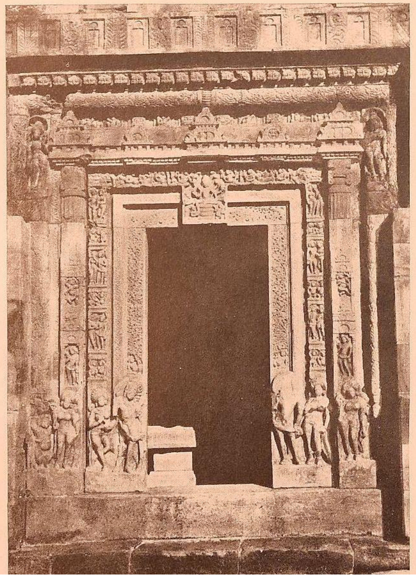


8. *Gupta temple, Deogarh, c. 5th Cent. A.D.*

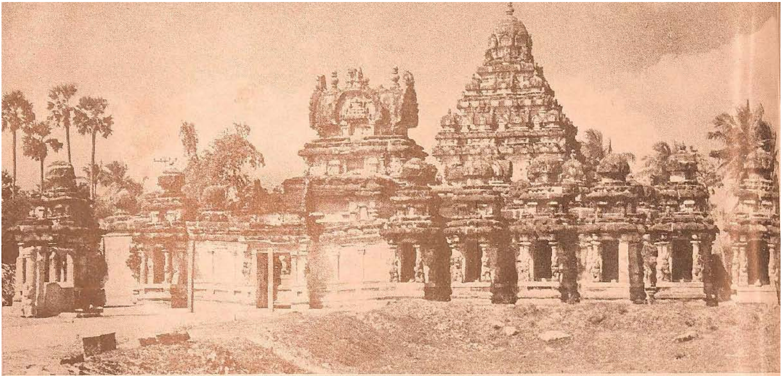


10. *Draupadi and Arjuna rathams, Mahabalipuram, 7th Cent. A.D.*

9. *Doorway of the Gupta temple, Deogarh, U.P., c. 5th Cent. A.D.*

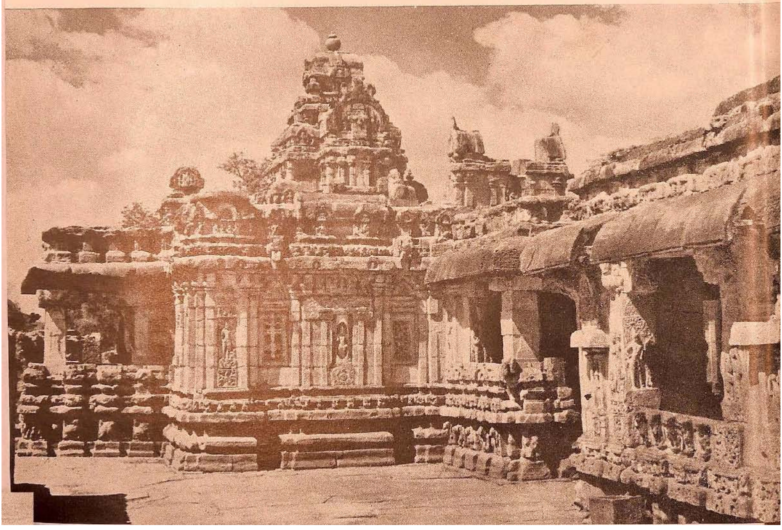


11. *Pallava shore temple, Mahabalipuram, 7th Cent. A.D.*



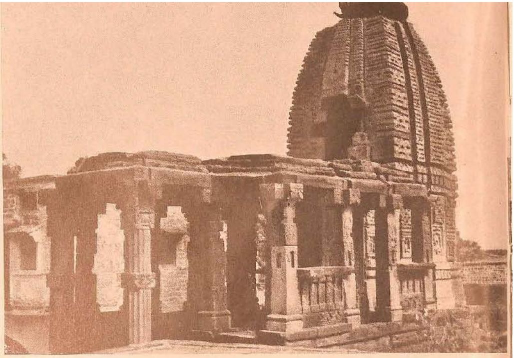
12. *Kailashanatha temple, Kanchipuram, 7th Cent. A.D.*

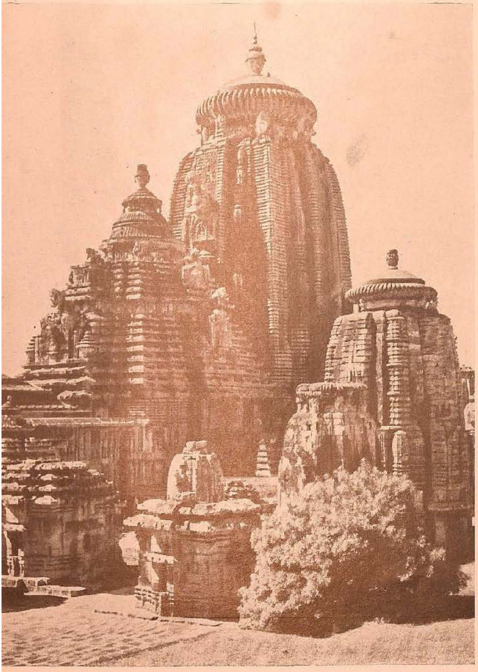
13. *Virupaksha temple, Pattadakal, 740 A.D.*



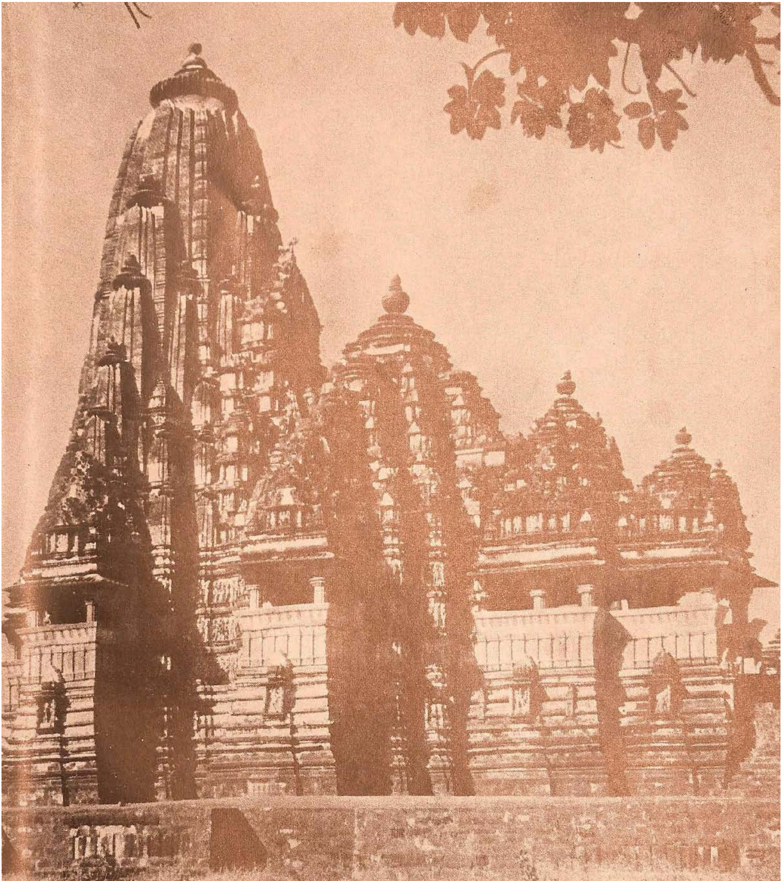
14. *Mahabodhi temple, Bodh Gaya, 7th Cent. A.D.*

15. Surya temple, Osia (Rajasthan), 9th Cent. A.D.

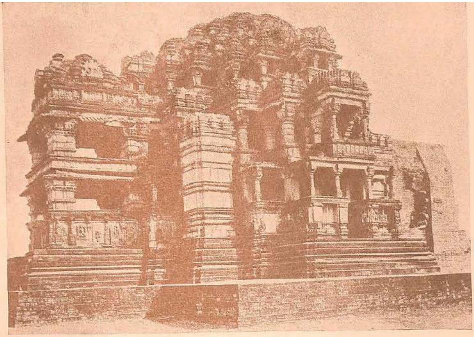




16. Lingaraja temple, Bhuvaneshwar, 10th Cent. A.D.



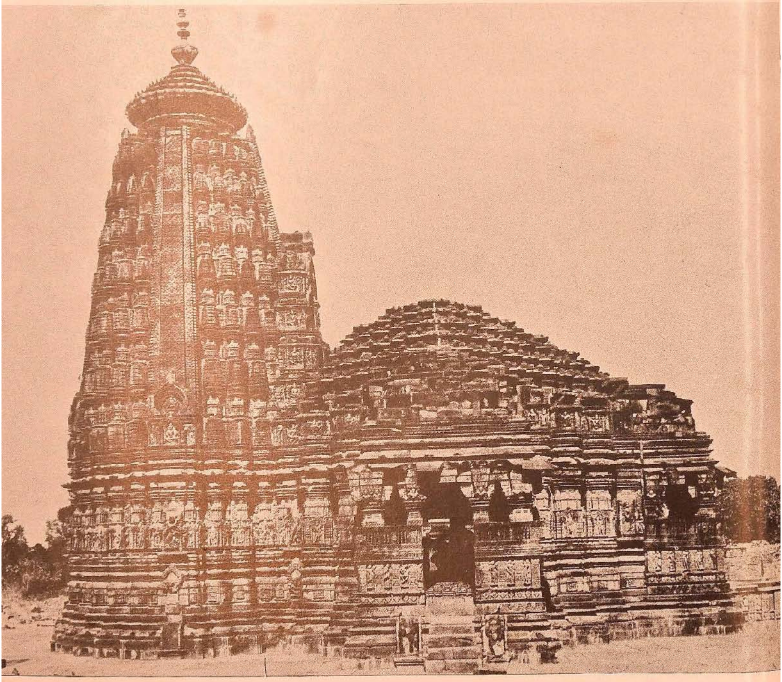
17. Kandariya Mahadev temple, Khajuraho, 10th Cent. A.D.

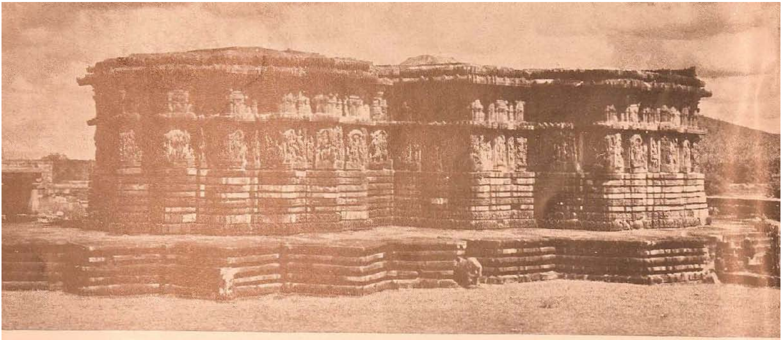


18. Sas-Bahu temple, Gwalior Fort, 11th Cent. A.D.

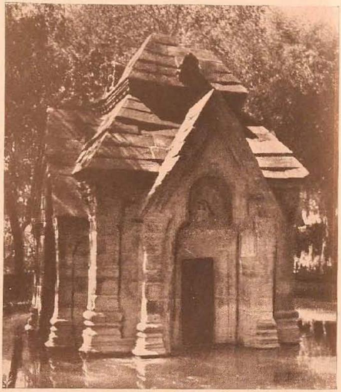
20. Facing page: Rajarajeshvar temple, Tanjore, 11th Cent. A.D.

19. Udayeshvara temple, Udayapur (near Bina), Madhya Pradesh, 11th Cent. A.D.





21. Hoysaleshvara temple, Halebid, 12th Cent. A.D.

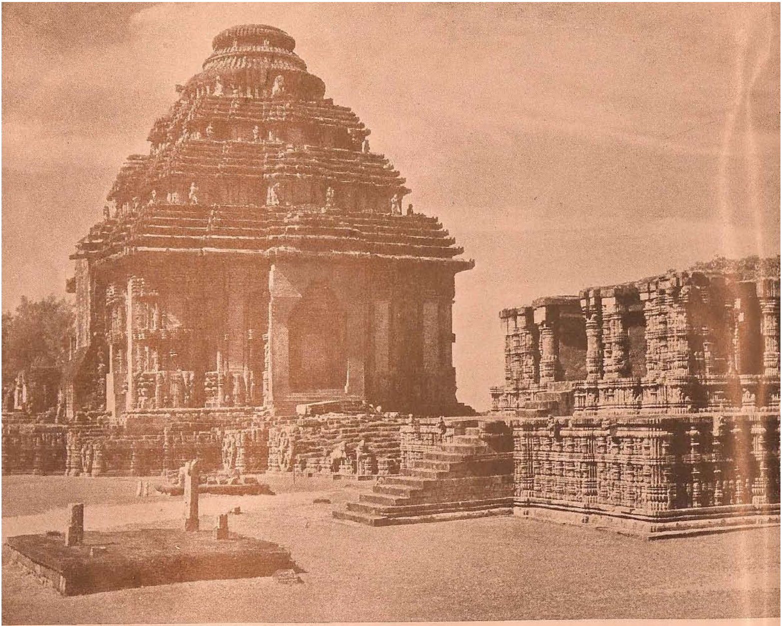


22. Shiva temple, Pandrethan, Kashmir, 12th Cent. A.D.

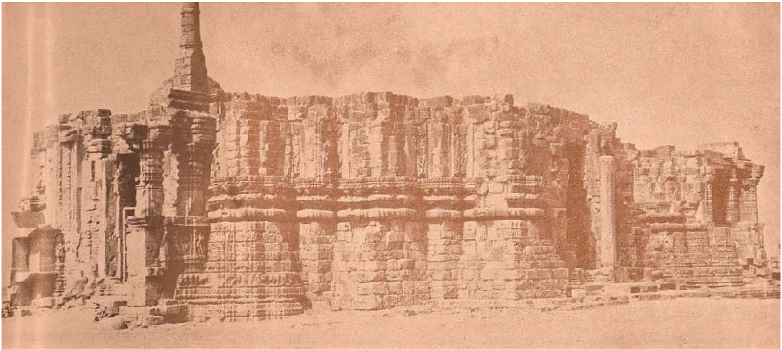
23. Rudramala temple, Siddhpur, Patan, 12th Cent. A.D.

25. *Interior of dome, Tejpala's temple, Mt. Abu, 13th Cent. A.D.*

24. *Jayastambha (tower of victory), Chittor, 12th Cent. A.D.*



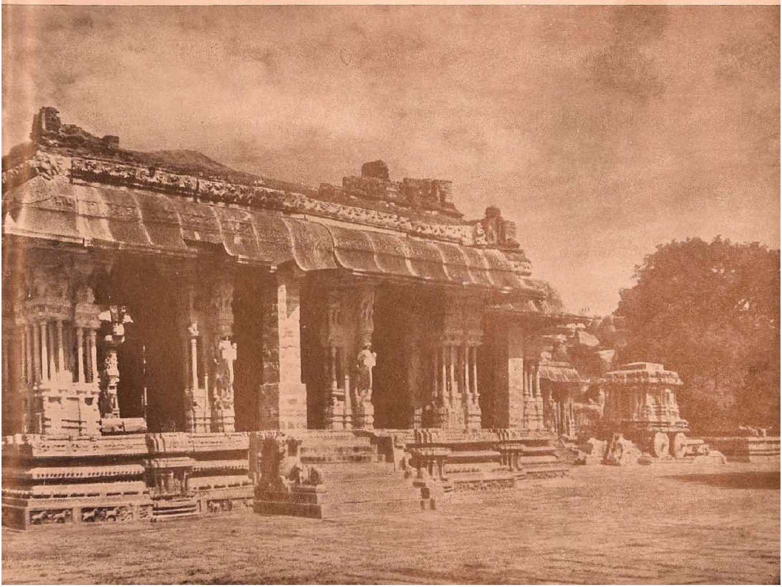
26. Sun temple, Konarak, 13th Cent. A.D.

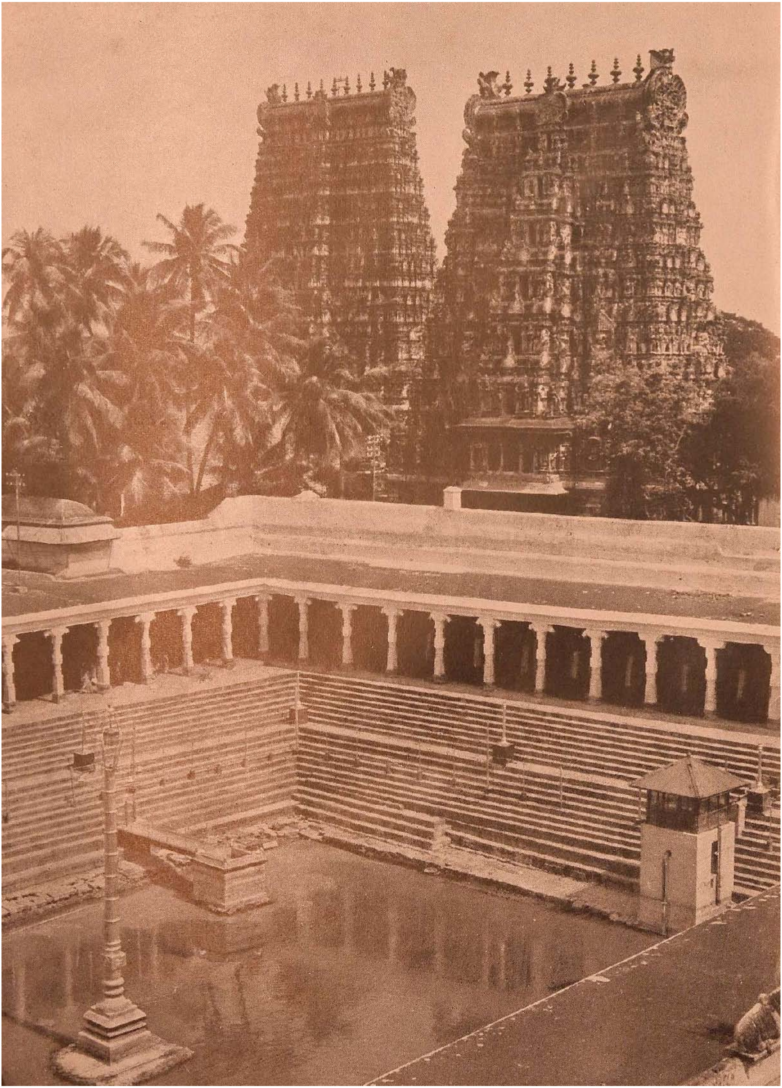


27. *Somnath temple, Veraval, 14th Cent. A.D.*

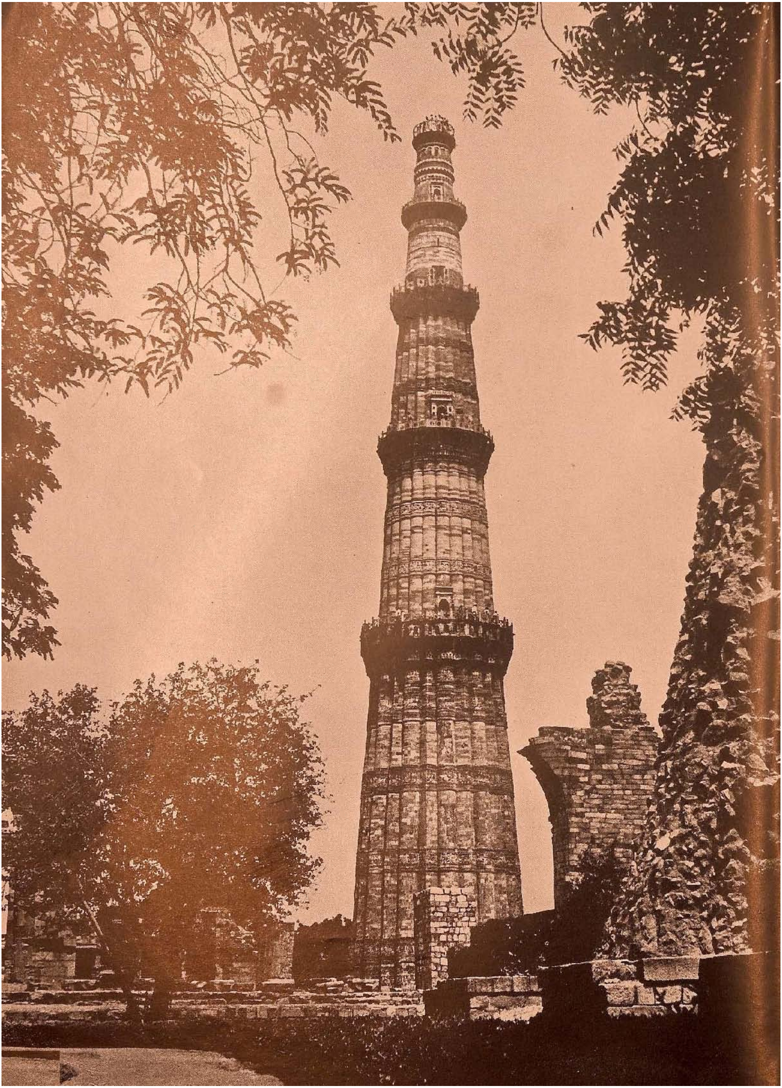
29. *Overleaf: The great temple, Madurai, 17th Cent. A.D.*

28. *Vitthalaraja temple, Vijayanagar, 16th Cent. A.D.*



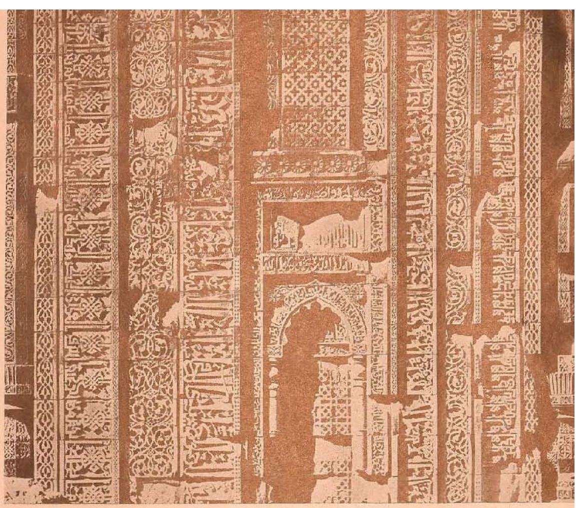


ISLAMIC ARCHITECTURE

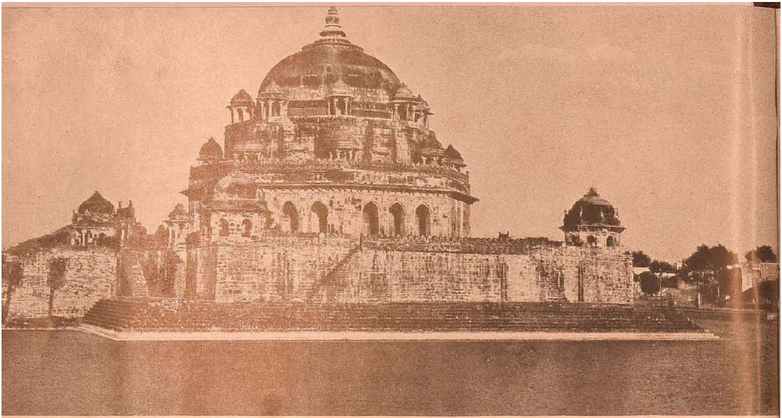


Facing page: Qutub Minar, Delhi, c. 1200 A.D.

2. Alai Darwaza, Delhi, c. 1305 A.D.

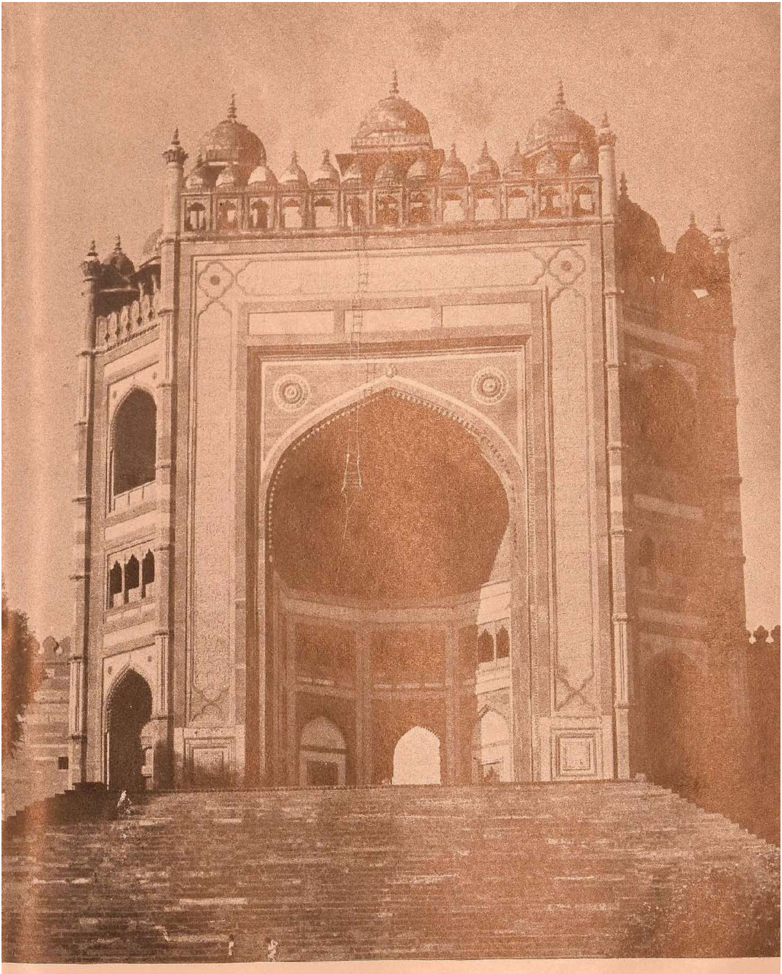


3. Screen from the Sayyid Sidi mosque, Ahmedabad, c. 1515 A.D.

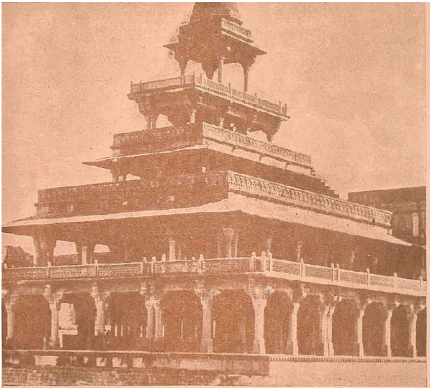


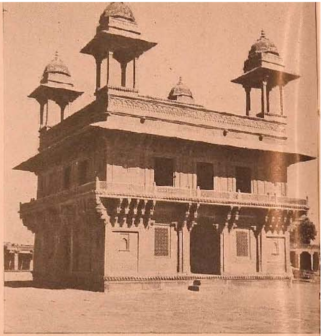
4. *Sher Shah's mausoleum, Sasaram, c. 1540 A.D.*

5. *Jahangiri Mahal, Agra Fort, 1605–27 A.D.*



6. Buland Darwaza, Fatehpur Sikri, c. 1570–80 A.D.



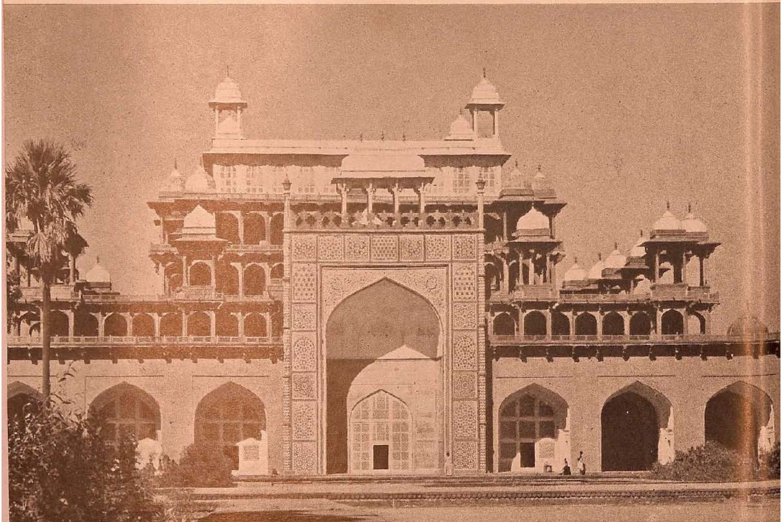


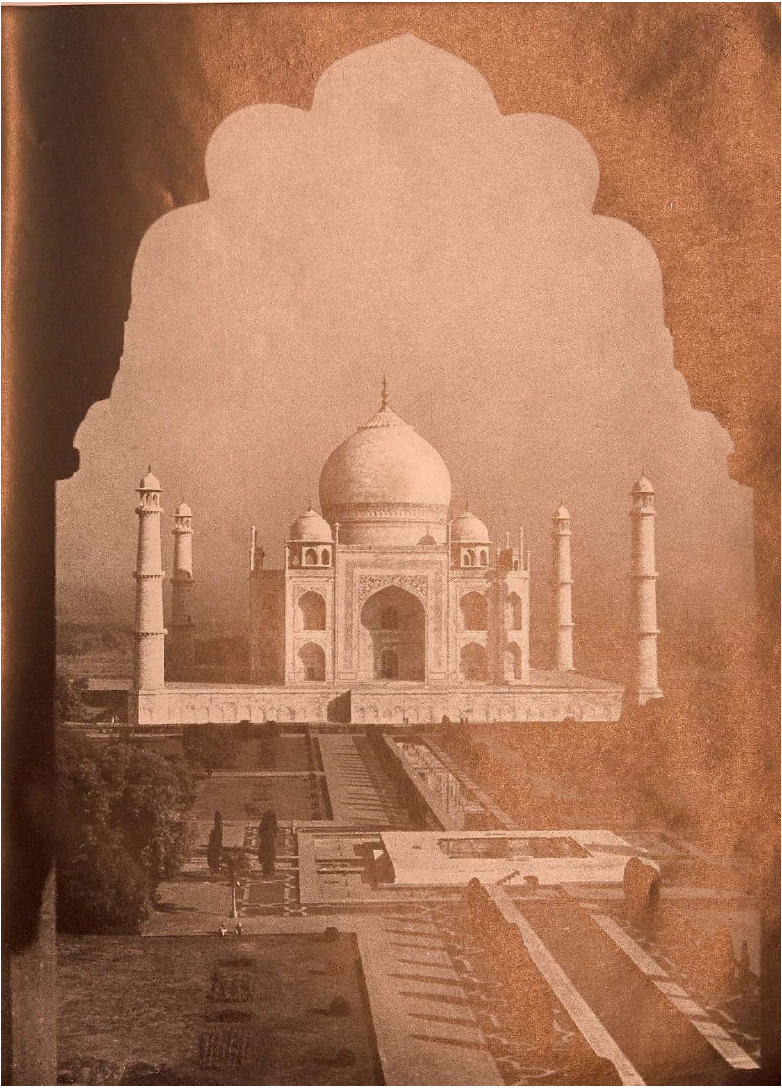
8. Diwan-i-Khās, Fatehpur Sikri, c. 1570–80 A.D.

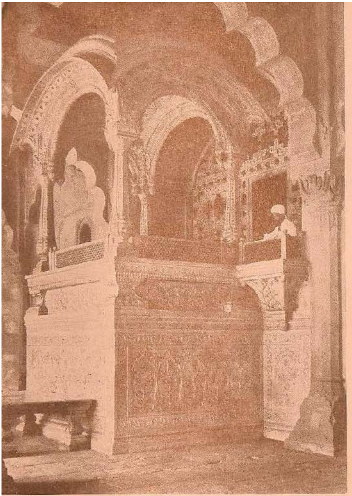
7. Panch Mahal, Fatehpur Sikri, c. 1570–80 A.D.

9. Akbar's tomb, Sikandra, c. 1612–13 A.D.

10. Facing page: Taj Mahal, Agra, c. 1634 A.D.



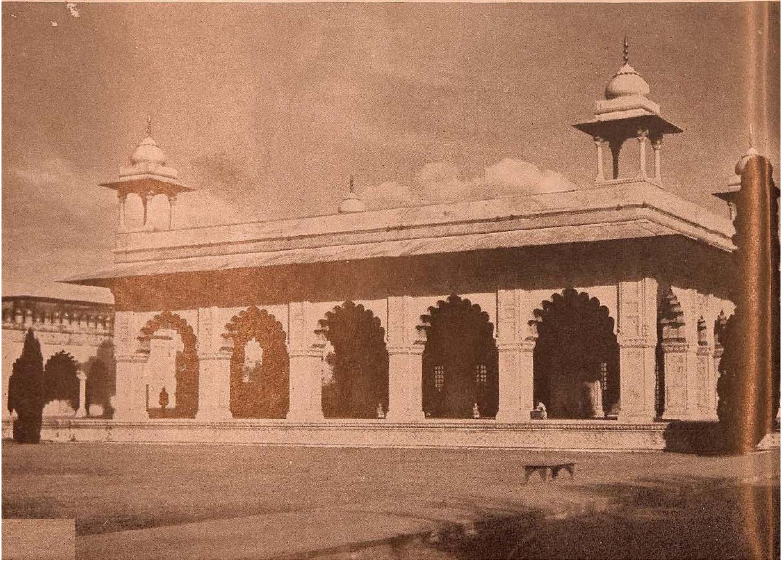


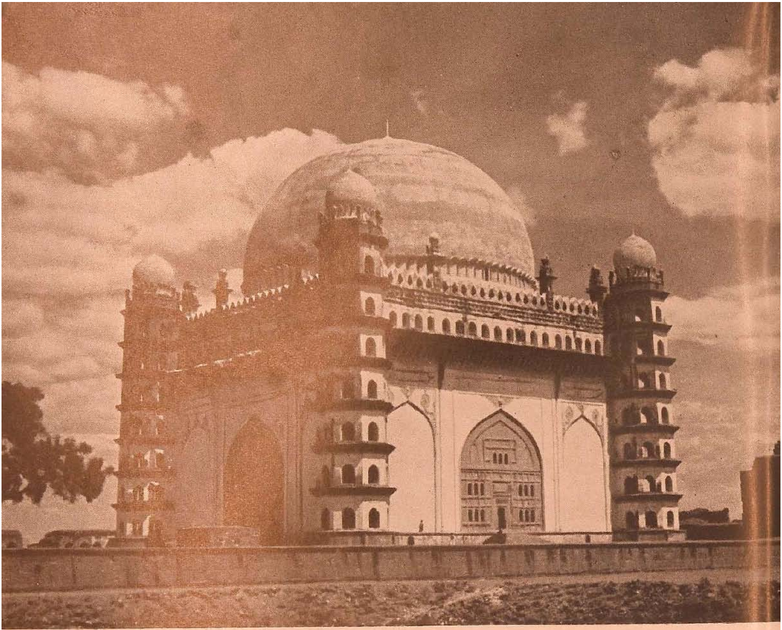


11. *Diwan-i-Khas, Delhi Fort, c. 1645 A.D.*

13. *Facing page: Scales of Justice, Delhi Fort, c. 1645 A.D.*

12. *Diwan-i-Am, Delhi Fort, c. 1645 A.D.*





14. *Gol Gumbaz, Bijapur, c. 1660 A.D.*

BRONZES

1. *Dancing girl, Mohenjodaro, c. 2500 B.C.*

2. *Bronze buffalo, Mohenjodaro, c. 2500 B.C.*

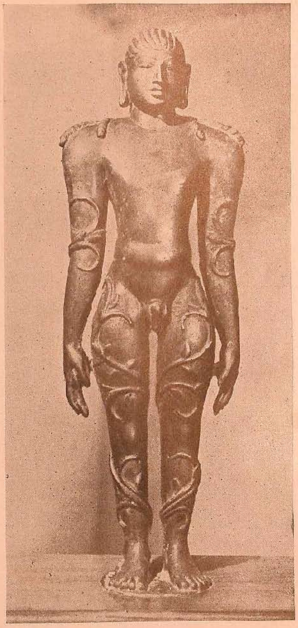
3. Buddha, Sultanganj, Bihar, 5th Cent. A.D., Birmingham Art Gallery

4. *Seated Buddha, Nagapattinam, Madras, 8th Cent. A.D., Madras Museum*

5. *Chauri bearer, Akota, 8th Cent. A.D., Baroda Museum*

6. *Dipadharini (lamp-holder), Warangal, 8th–9th Cent. A.D., Govt. Museum, Hyderabad*

7. *Manjushri, Nalanda, 8th–9th Cent. A.D., National Museum, New Delhi*



8. *Gomateshvara or Bahubali, Sravanabelgola, 9th Cent. A.D., Prince of Wales Museum, Bombay*

9. *Jaina image of Neminatha, Chopada, East Khandesh, 9th Cent., Prince of Wales Museum, Bombay*

10. Padmapani, Kurkihar, Bihar, c. 8th Cent. A.D., Patna Museum

11. Nataraja, South India, 9th Cent. A.D., National Museum, New Delhi

12. *Parvati, South India, 9th Cent. A.D., Madras Museum*

13. *Rama, Vadakkapanniyar, Tanjore, 10th Cent. A.D., National Museum, New Delhi*

16. Facing page: Nataraja, South India, 12th Cent. A.D.

14. The Buddha's Nativity, Nalanda, Bihar, 10th Cent. A.D., National Museum, New Delhi

15. Avalokiteshvara, Kurkihar, Bihar, 12th Cent. A.D., Patna Museum

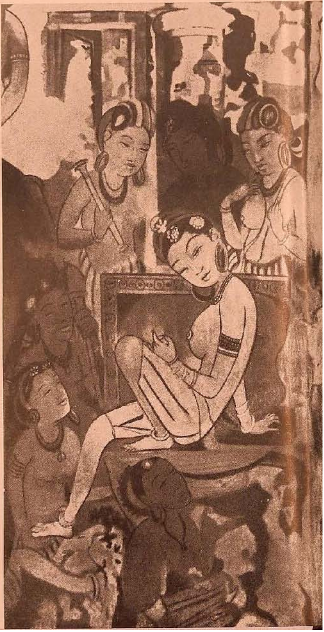
17. Parvati, South India, 13th Cent. A.D., National Museum, New Delhi

18. Devi, South India, 15th Cent. A.D., National Museum, New Delhi

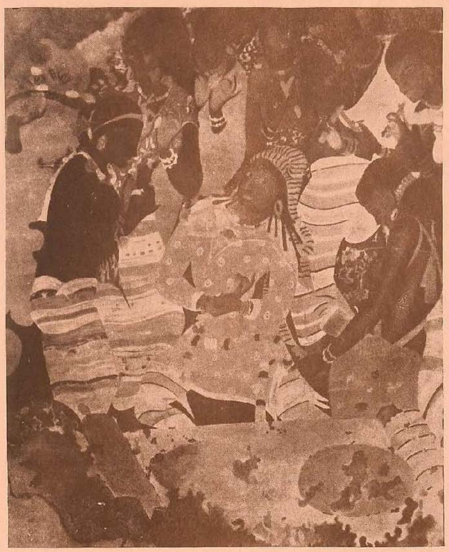
PAINTING

1. *Palace scene, cave No. 2, Ajanta, 5th Cent. A.D.*

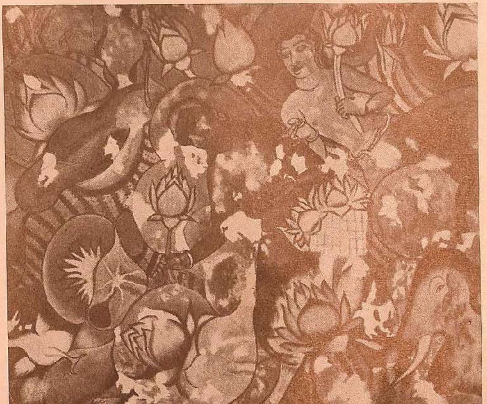
2. *The toilet of a princess. Ajanta, 5th Cent. A.D.*



3. *Temptation of the Buddha, Ajanta, cave No. 1, 7th Cent. A.D.*



4. *Wall painting, Bagh Caves, c. 5th Cent. A.D.*



5. *Wall painting, Sittanavasal, 7th Cent. A.D.*

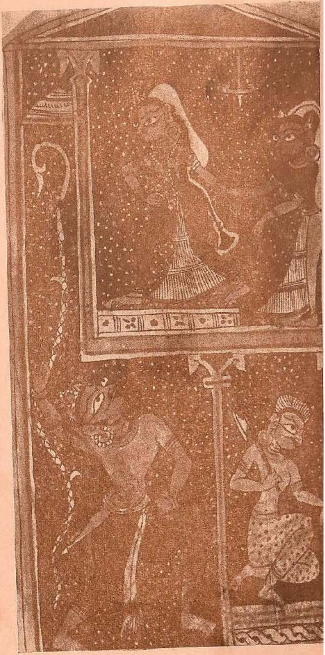
6. *Wall painting, Ellora, cave No. 33, 8th–9th Cent. A.D.*

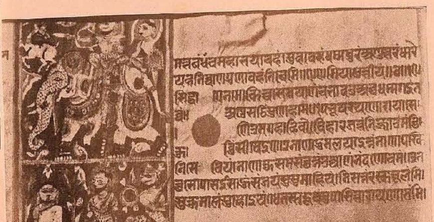
7. *Illustrated folios, Pala style, 10th–11th Cent. A.D.*

8. *The birth of the Buddha, wooden cover of Ashtasahasrika Prajnaparamita, 12th Cent. A.D.*

9. *Dipankara Buddha, painting on a leaf of the Ashtasahasrika Prajnaparamita, 11th Cent. A.D.*

10. *Illustration from the Avadhi Ms. of Lor Chanda, 15th Cent. A.D.*





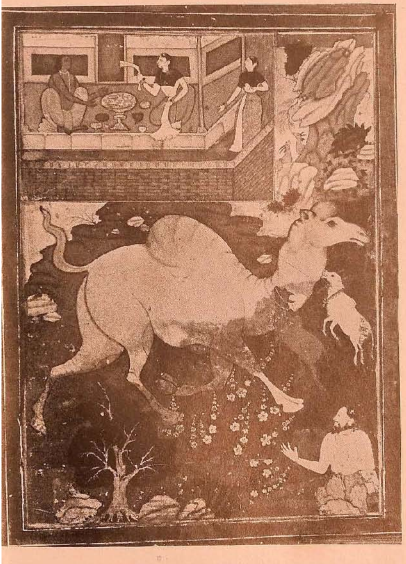
11. *Illustrated folio from the Uttaradhyayana Sutra, 14th Cent. A.D.*

12. Illustrated page from manuscript of Kalpa Sutra, 15th Cent. A.D.

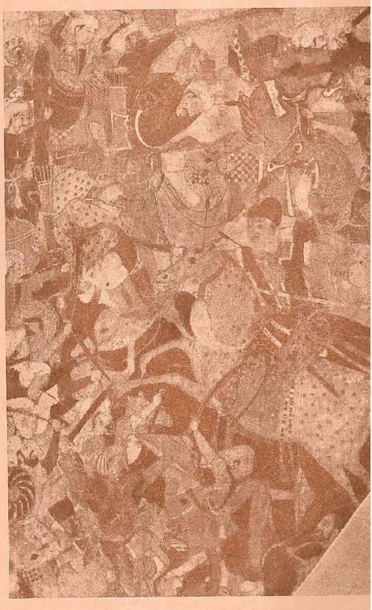
13. Paper manuscript of Gita Govinda, Western India, 16th Cent. A.D.

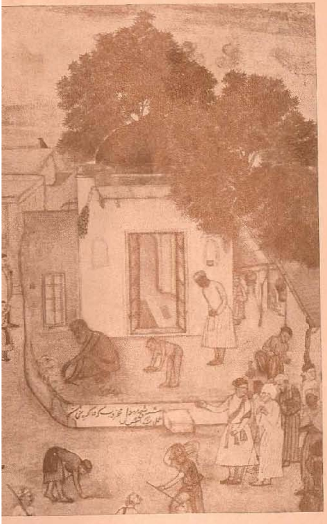
14. Illustration of Panchatantra, 16th Cent.

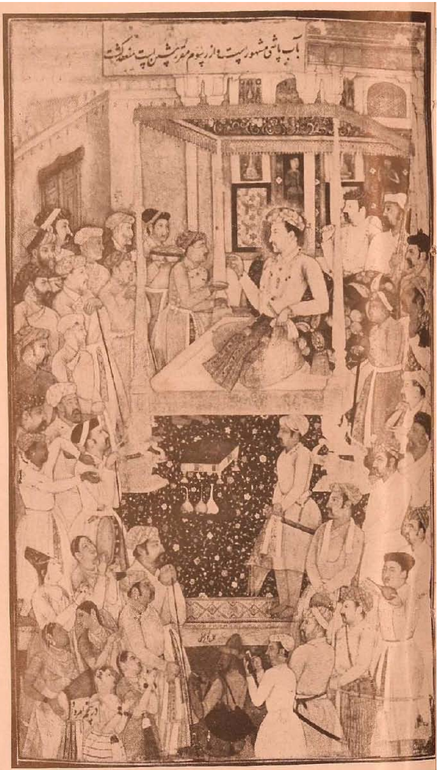
15. The sage Manki watching two oxen being taken away by a camel, Akbar period, c. 1585 A.D.



16. Cloth painting of the Hamza Nama, late 16th Cent.



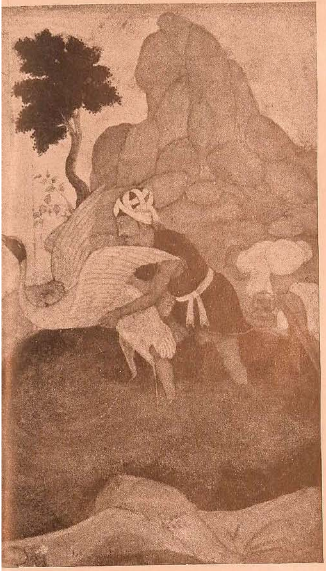




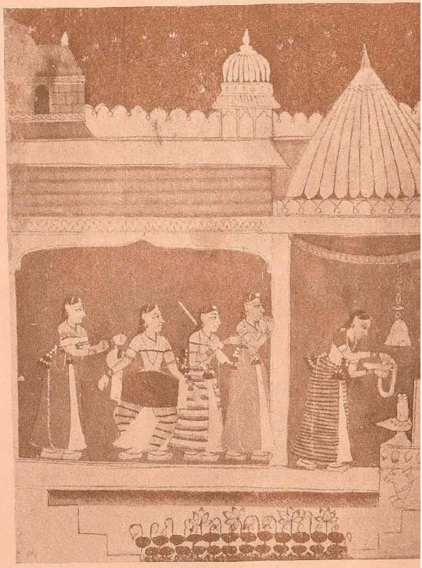
17. Jahangir's darbar, c. 1620 A.D.

18. Above left: Nobleman visiting Sheikh Phul, Mughal School, 17th Cent.

19. Left: Jahangir in the garden, c. 1620 A.D.

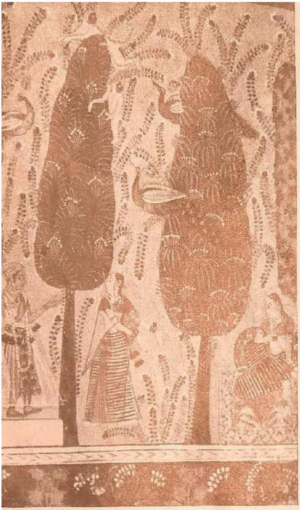


20. *A fowler catching a crane, 16th Cent.*

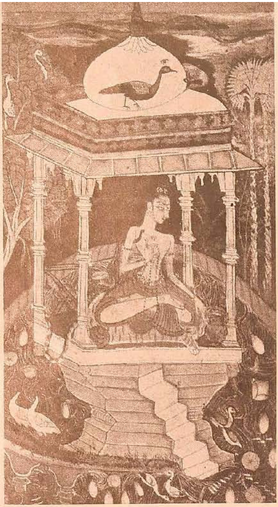


22. *Ragini Bhairavi, Rajasthani, late 17th Cent.*

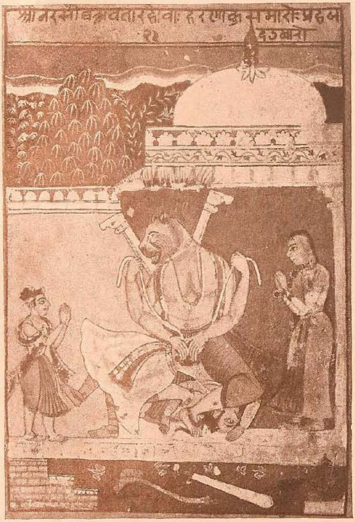
21. *Raga Basant, Jodhpur School, early 17th Cent.*



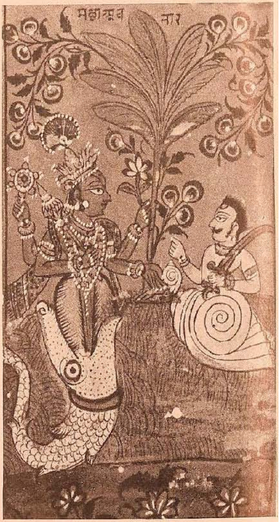
23. *The angry heroine, Malva style, mid-17th Cent.*



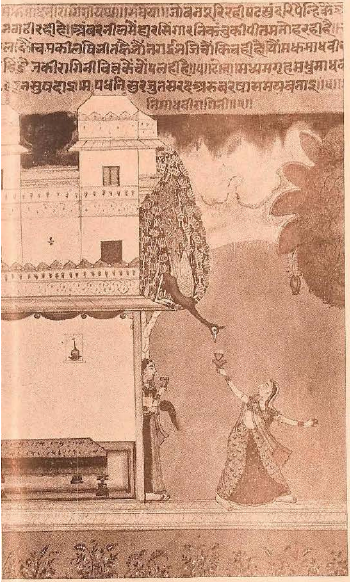
25. *Ragini Gaud-Malhar, Rajasthani, late 17th Cent.*



24. *The man-lion incarnation, Rajasthani, mid-17th Cent.*



26. *The fish incarnation, Rajasthani, 18th Cent.*



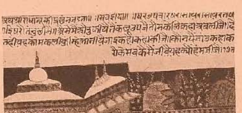
27. Ragini Madhu Madhavi, Rajasthani, mid-18th Cent.

29. Radha and Krishna, Bundi style, mid-18th Cent.

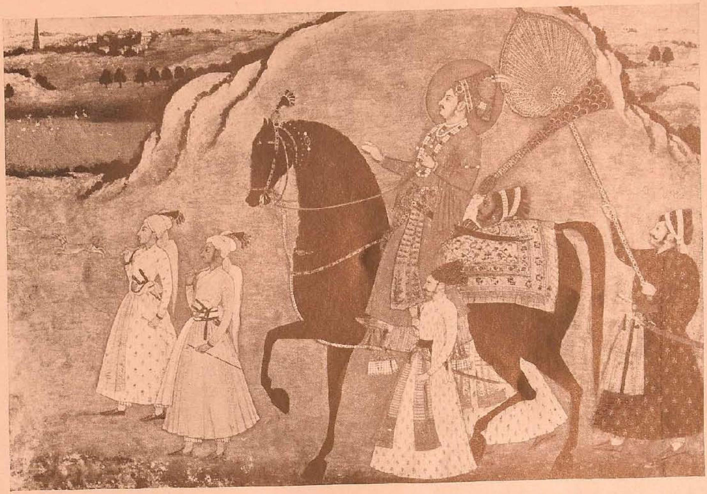
28. Hunting the wild boar, Bundi style, late 18th Cent.

30. *Krishna lifting Govardhana, Rajasthani, mid-18th Cent.*

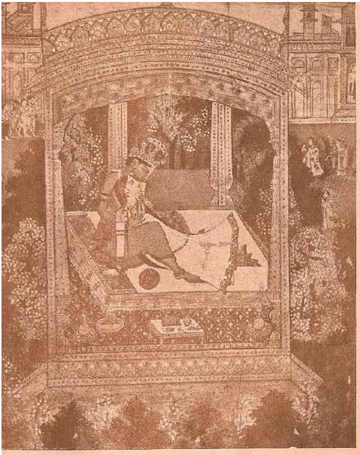
31. *Kakubha Ragini, Rajasthani, 18th Cent.*



32. *The love-lorn Radha, Bundi School, 18th Cent.*

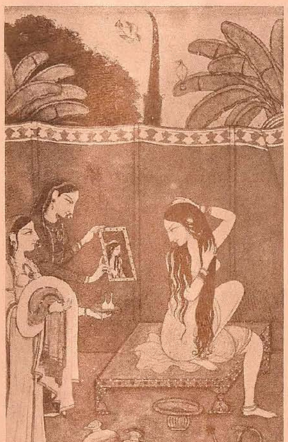


33. *Maharaja Abhaya Singh of Jodhpur with attendants, Jodhpur School, 18th Cent.*



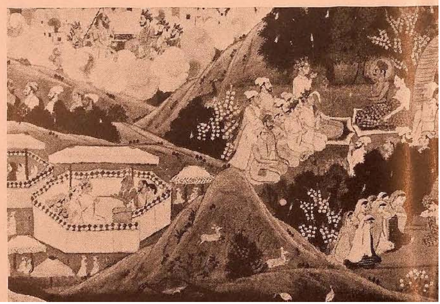
34. *Radha and Krishna, Kangra School, 18th Cent.*

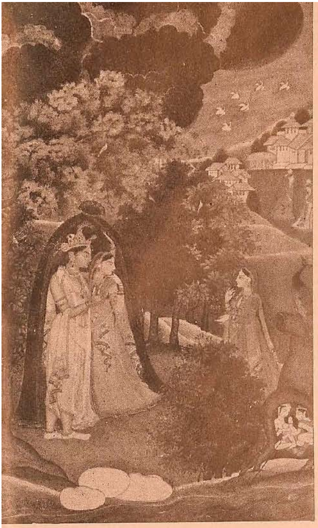
35. *Radha, Kangra School, 18th Cent.*



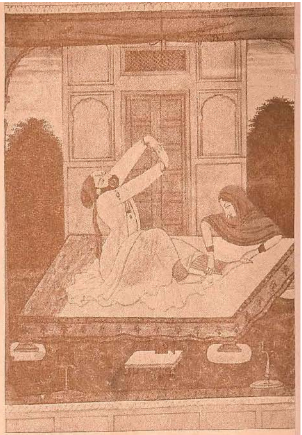
36. *Radha's toilet, Kangra School, 18th Cent.*

37. *Rama, Lakshmana and Sita, Kangra School, 18th Cent.*





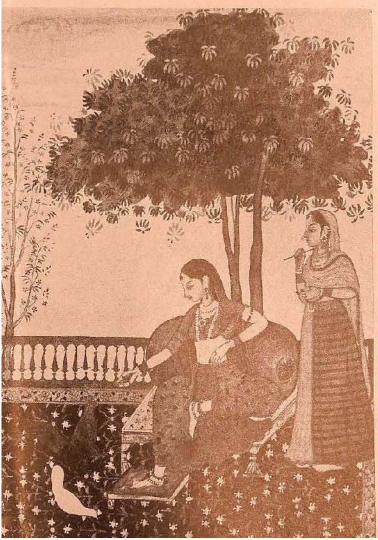
38. *Radha and Krishna, Kangra, 18th Cent.*

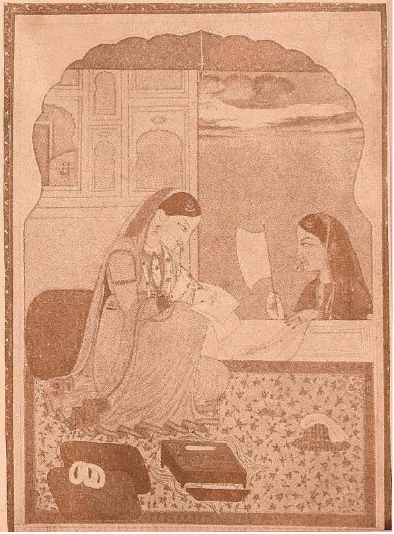


39. *Vibhasa Raga, Guler, 18th Cent.*

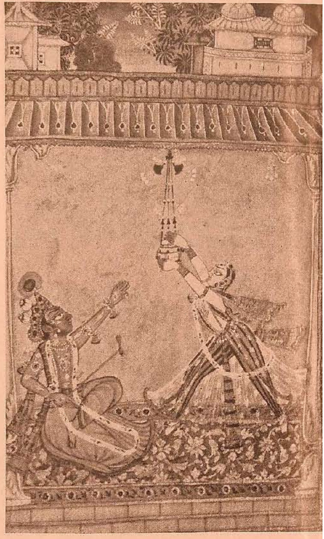
40. *Below left: Konkani Ragini, Guler, 18th Cent.*

41. *The Love Letter, Kangra School, 19th Cent.*





42. *Musical mode, Basohli School, 18th Cent.*



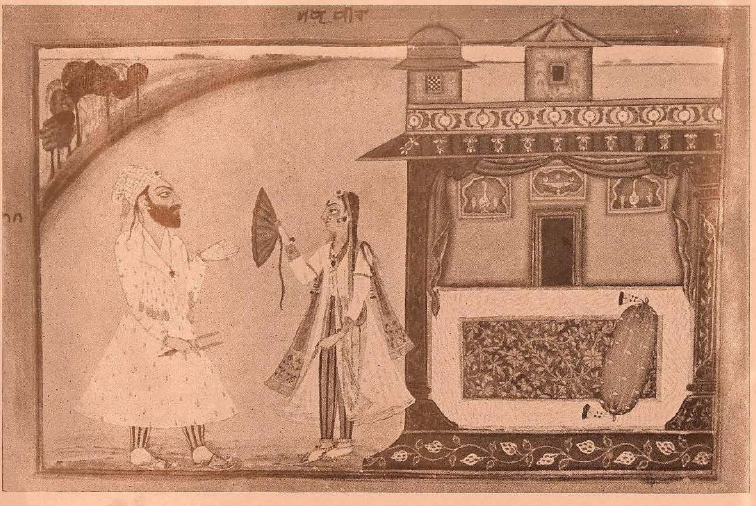
43. *The Stealer of Curds, Basohli School, 18th Cent.*

44. *Five-faced Shiva, Basohli School, 18th Cent.*

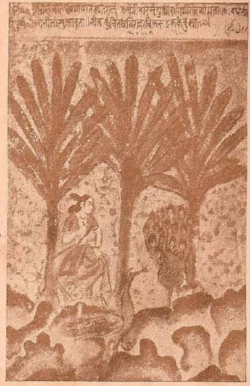
45. Lady playing with ball and string, Basohli School, 18th Cent.

46. Rama and Sita, Basohli School, 18th Cent.

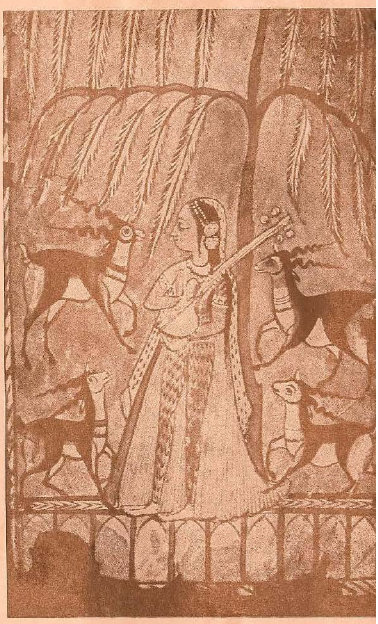
47. Nayika welcoming her lover, Basohli School, 18th Cent.



48. *Lady waiting for her lover, Basohli, 18th Cent.*

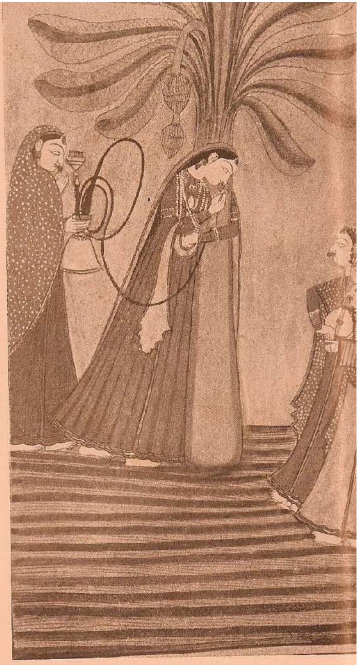


49. *Travani Ragini, Deccan School, 17th Cent.*

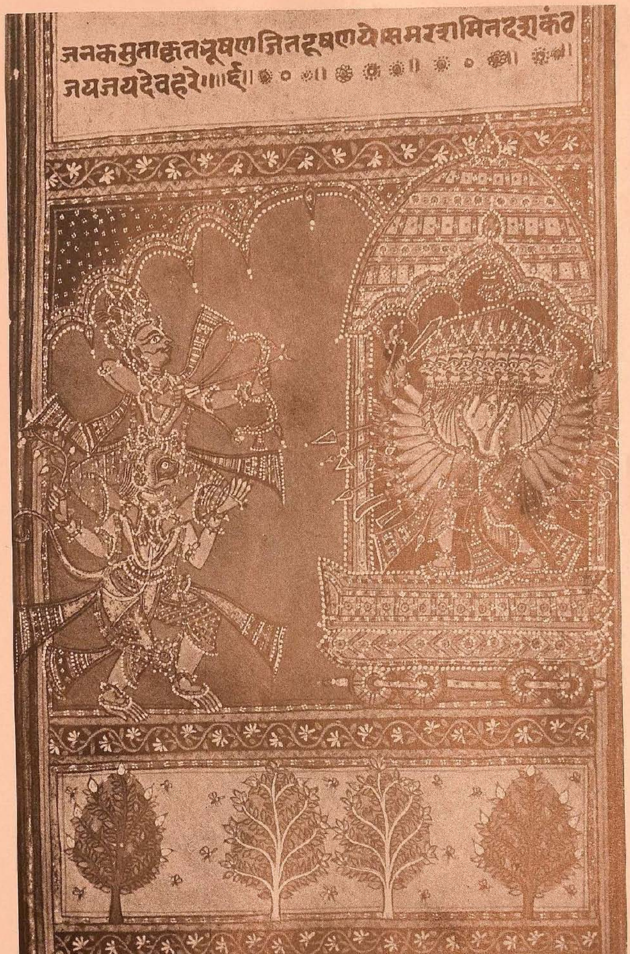


50. *Todi Ragini, Kullu, 18th Cent.*

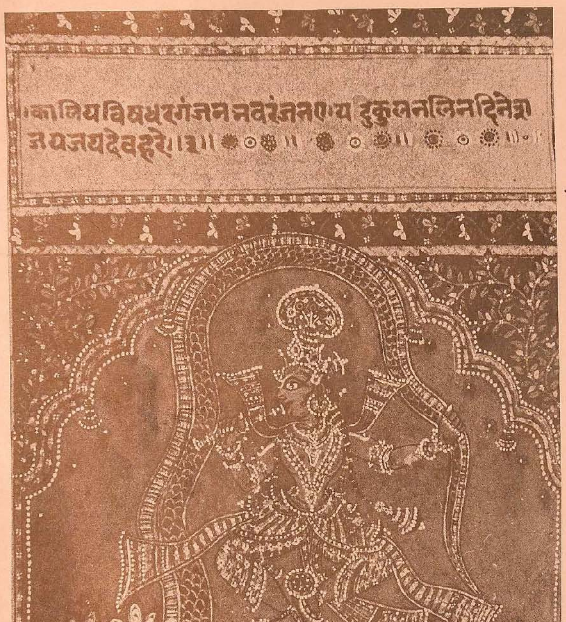
51. *Hill chief, Kullu, 18th Cent.*



52. *The damsel and the plantain tree, folk painting from Kangra, 18th Cent.*



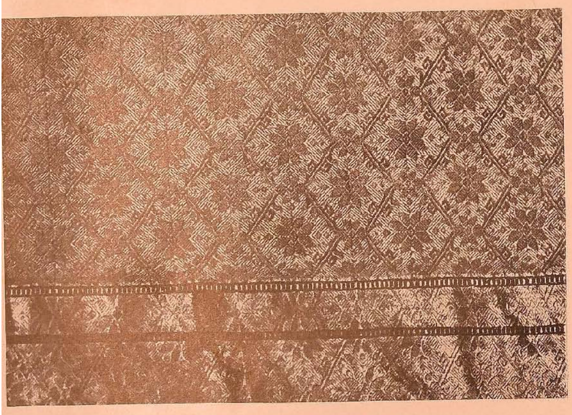
53. *Rama fighting Ravana, Orissa School, 18th Cent.*



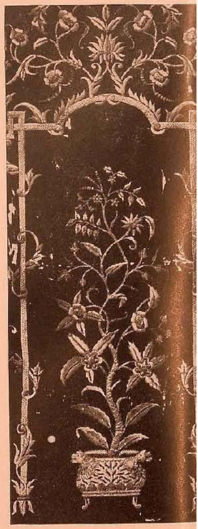
54. *Krishna subduing the serpent Kaliya, Orissa School, 18th Cent.*

TEXTILES

1. Painted cotton cloth, Arcot, 18th Cent.

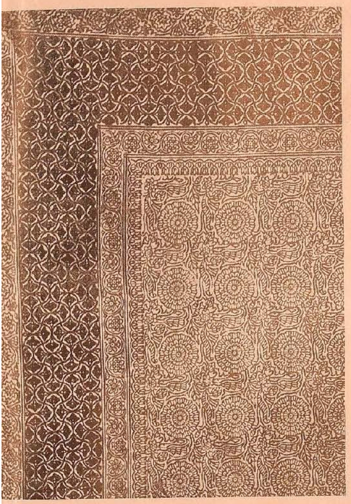


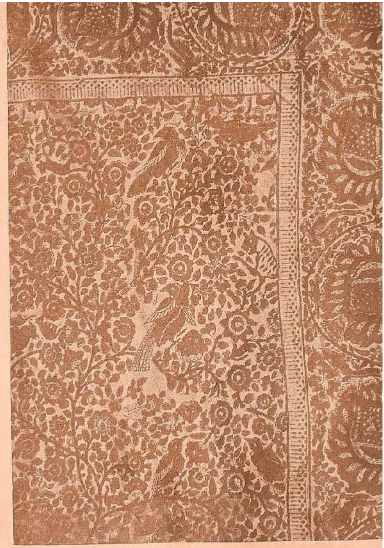
2. Embroidered silk chadar, Madras, 19th Cent.



3. Velvet panel embroidered with gold thread, Lucknow, 19th Cent.

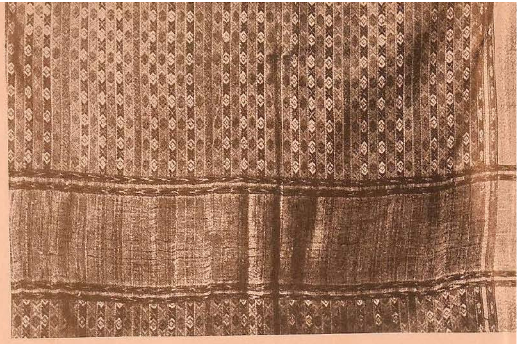
4. Printed floor-cloth, Punjab, 19th Cent.





5. Printed cotton jajam, Punjab, 19th Cent.

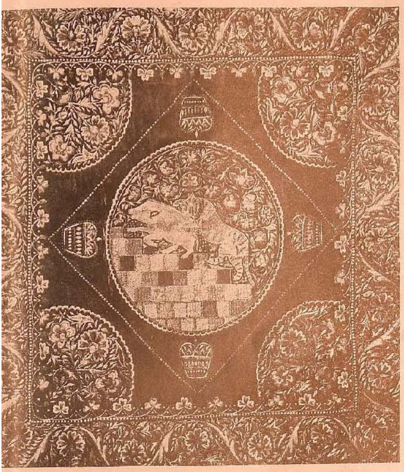
6. Printed cotton floor-cloth, Masulipatam, 18th Cent.



9. *Silk lungi, Punjab, 19th Cent.*

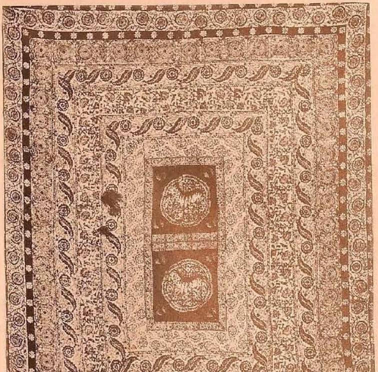
7. *Phulkari work, Rohtak 19th Cent.*

8. *Phulkari work, Punjab, 19th Cent.*

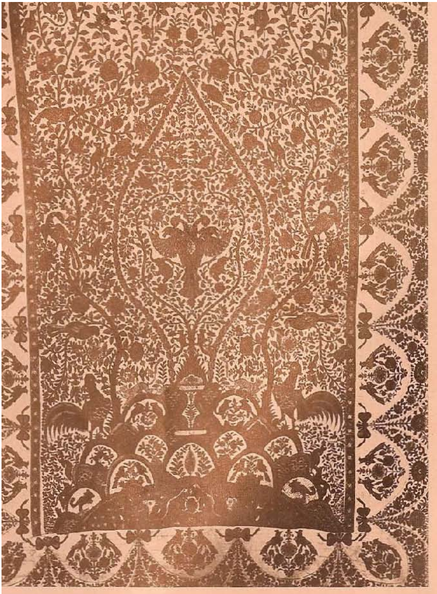


10. *Embroidered cushion cover, Alwar, 19th Cent.*

11. *Muslim prayer rug, Andhra, 19th Cent.*



12. *Masulipatam tapestry, 18th Cent.*

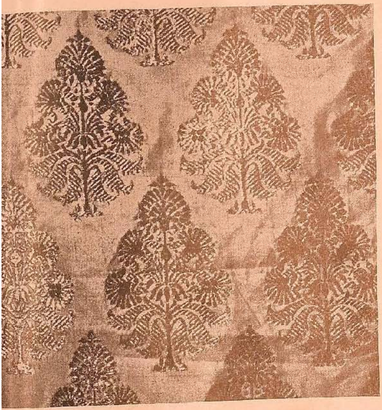


13. Curtain, Kalahasti, Chittoor district, 18th Cent.

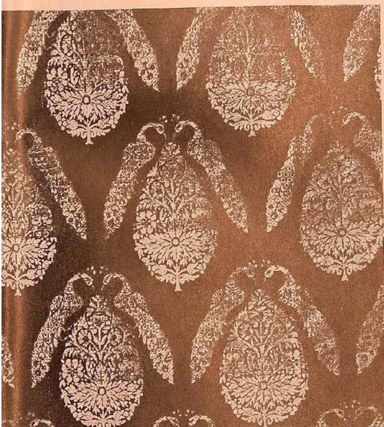
14. Curtain, Masulipatam, 18th Cent.

15. Curtain from Palakollu, Andhra, 18th Cent.

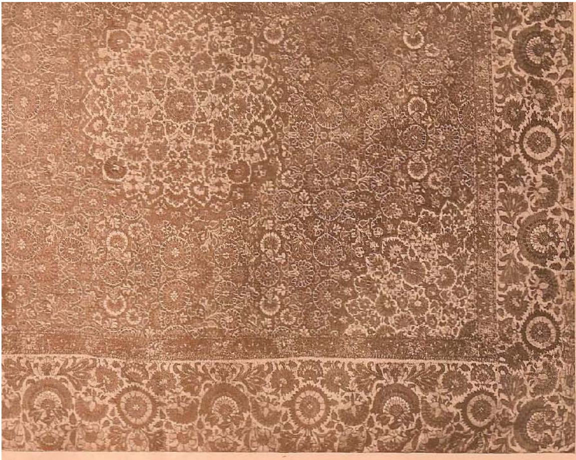
16. Banaras kimkhab curtain, 19th Cent.



18. Embroidered shawl, Kashmir, 19th Cent.



17. Banaras kimkhab, 19th Cent.



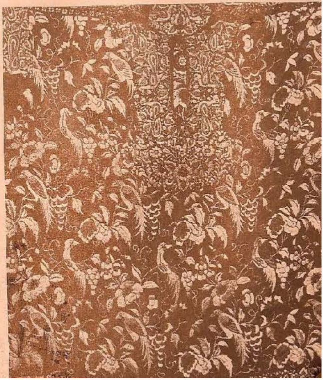
19. *Embroidered shawl, Kashmir, 19th Cent.*

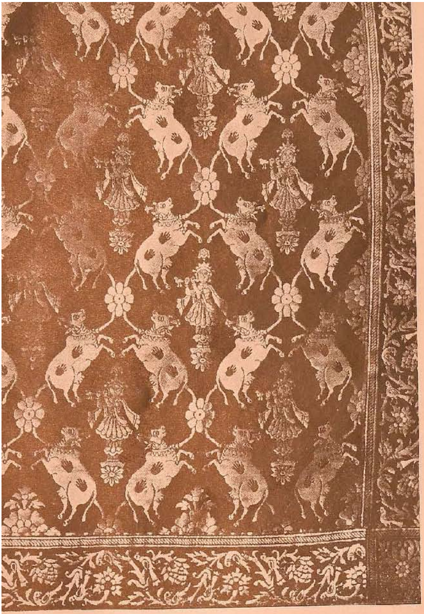
20. *Silk patola from Baroda, 19th Cent.*

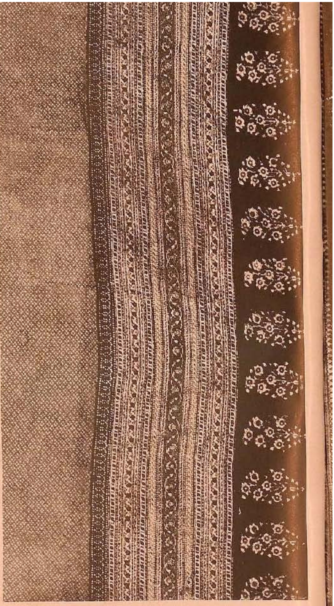
21. *Embroidered silk skirt, Kutch, 19th Cent.*

22. *Mirror-work silk choli, Kutch, 19th Cent.*

23. *Embroidered jacket from Kutch, 19th Cent.*



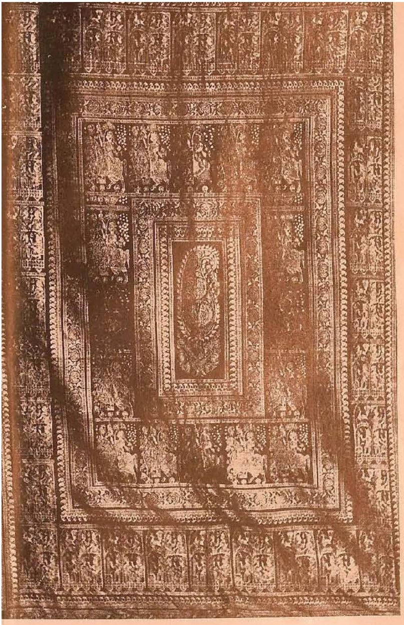


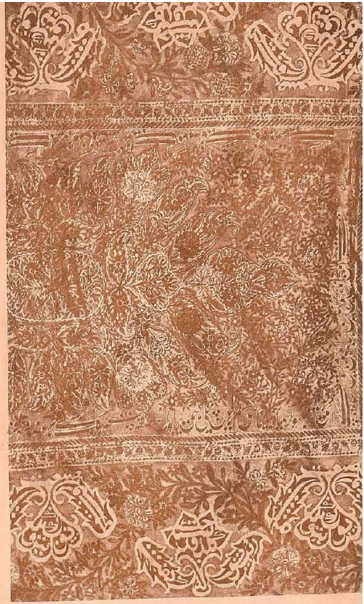


24. *Above left: Brocaded canopy, Surat, 19th Cent.*

25. *Above: Printed cotton sari from Kaira, Gujarat, 19th Cent.*

26. *Left: Tie-dyed bandhanu sari, Kathiawar, 19th Cent.*



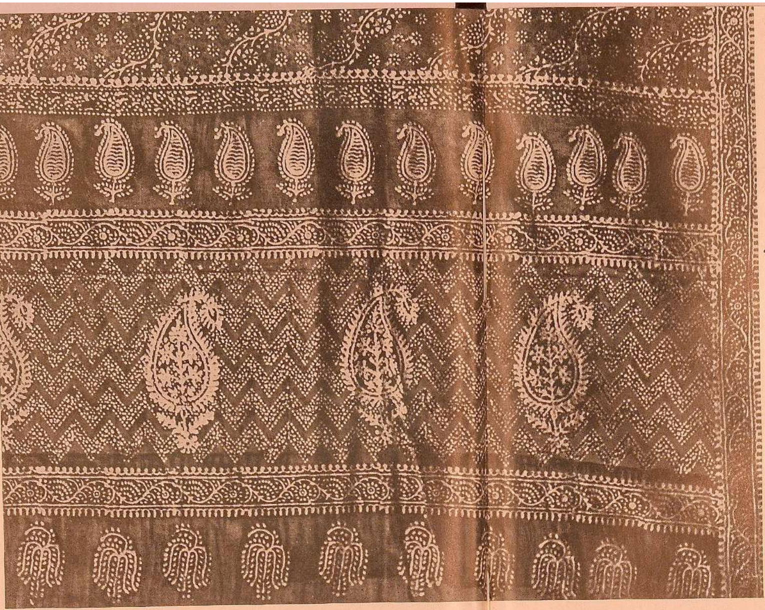


27. *Above : Loom embroidered Baluchar sari from Bengal*

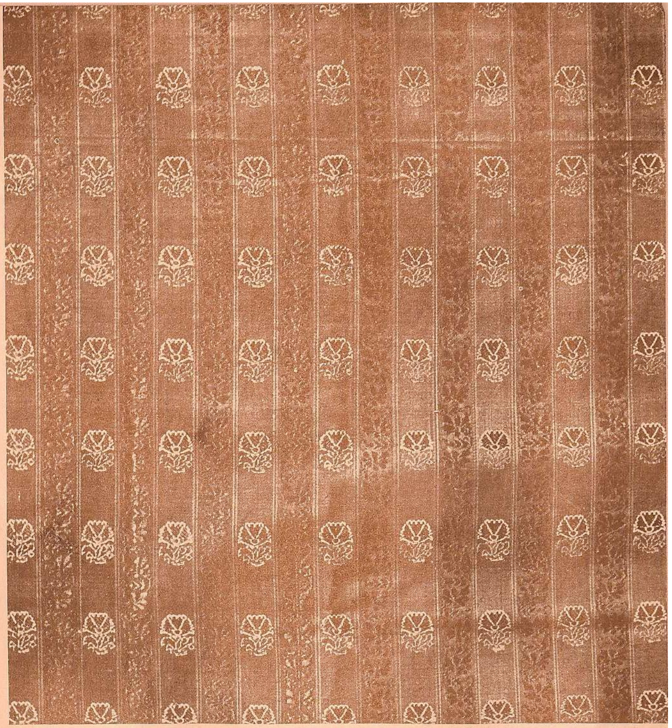
28. *Above right : Printed cotton jajam, Fatehgarh, 19th Cent.*

29. *Right : Printed palang-posh, Fatehgarh, 19th Cent.*

31. *Embroidered piece, Chanda, 18th Cent.*

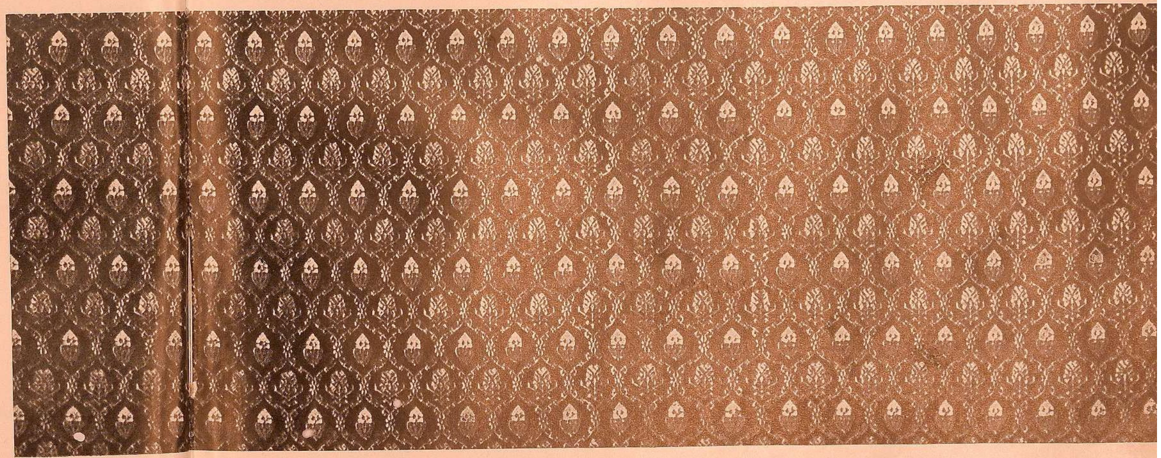


32. *Tinsel-printed dopatta, Delhi, 18th Cent.*

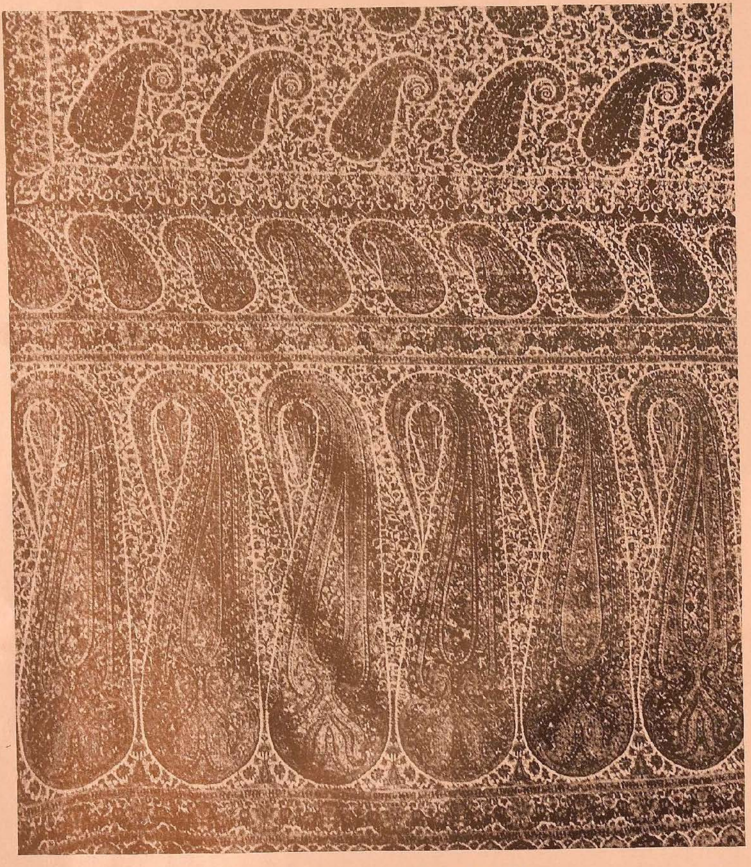


34. *Himroo flowered silk, Aurangabad, 18th Cent.*

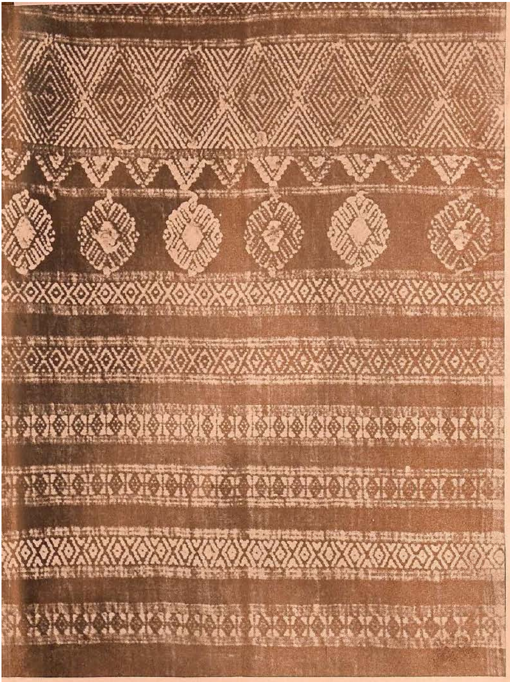
30. *Wax-printed cloth from Chanda, 18th Cent.*



33. *Himroo flowered silk, Aurangabad, 18th Cent.*

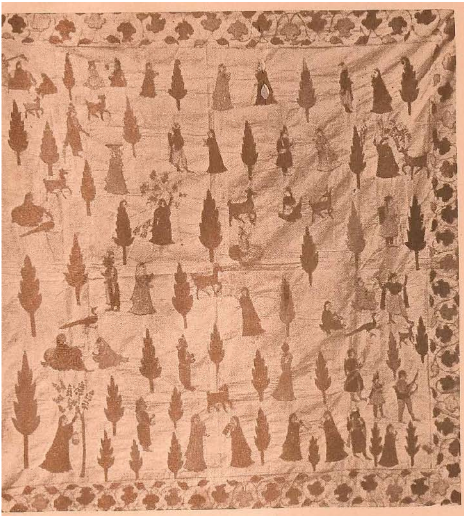


35. Pattern from an old shawl. 19th Cent.

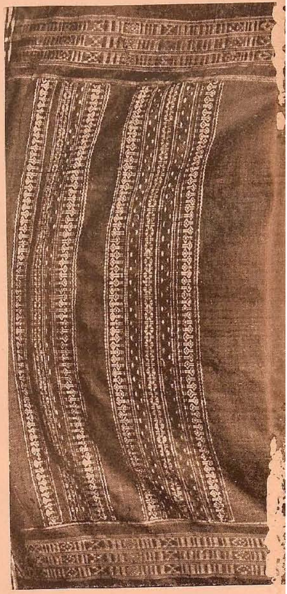


37. *Nile phulon ka jamcha, from Goalpara, Assam, 19th Cent.*

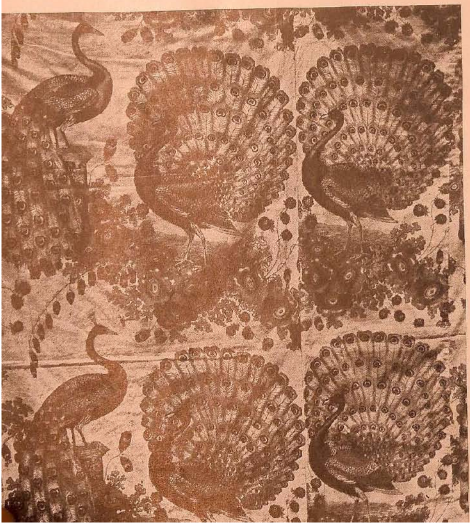
36. *Loom-embroidered Dacca muslin (jamdani), 18th Cent.*



38. *Chamba rumal, 18th Cent.*



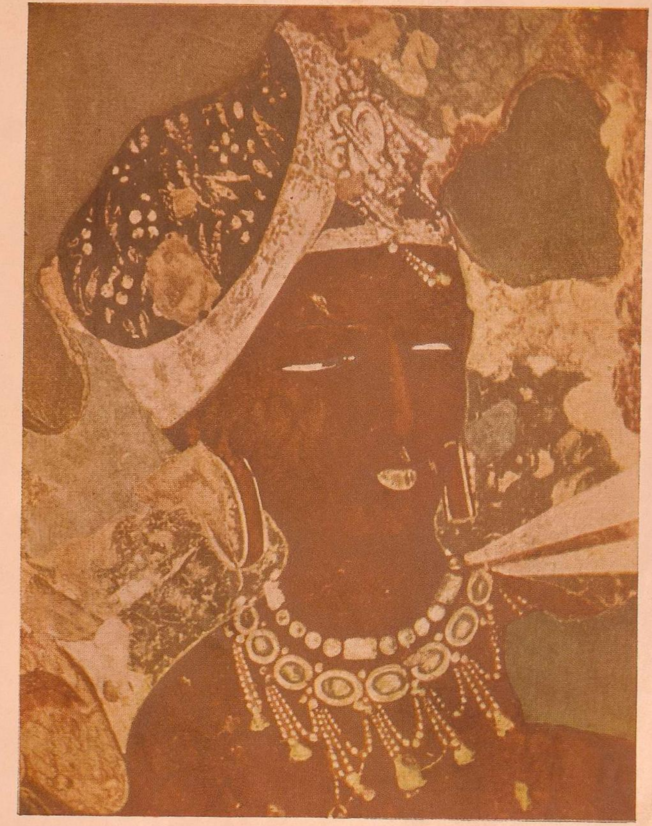
39. *Red silk sari, Manipur, 19th Cent.*



40. *Paisley print from England, 19th Cent.*

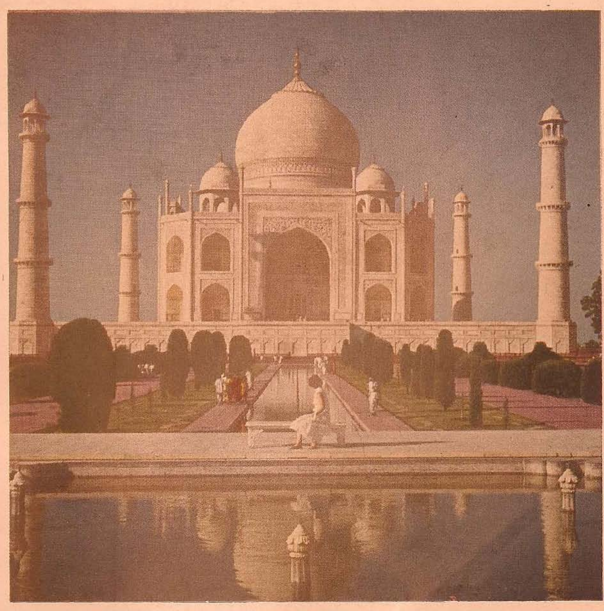
Gopuram of the Meenakshi temple, Madurai, 17th century

A prince and princess in conversation, mural painting from Ajanta Caves, c. 5th century

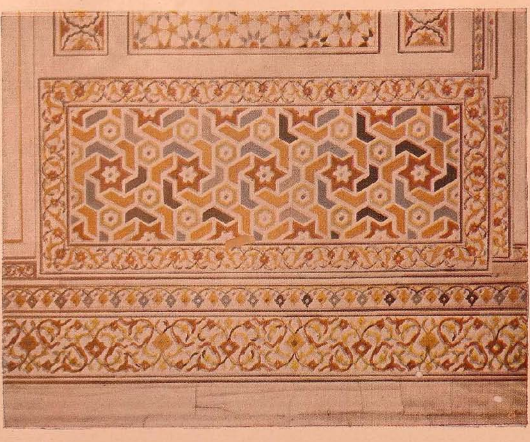


Top : Right : An apsara (heavenly maiden) from a wall painting, Ajanta Caves, c. 5th century

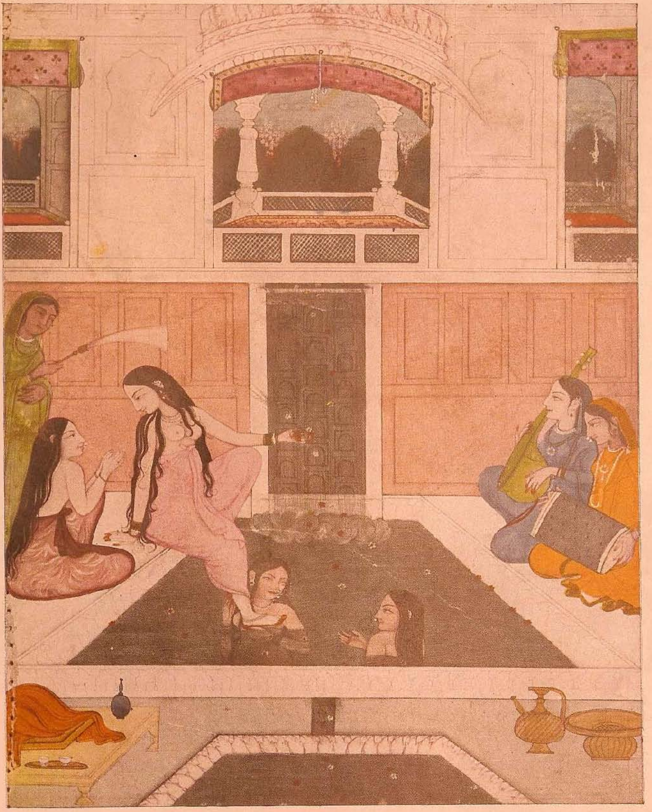
Painting on a wooden cover of a manuscript of the Ashtasahasrika Prajnaparamita depicting the birth of the Buddha and the First Bath attended by Brahma, Indra and Shiva, c. 9th century



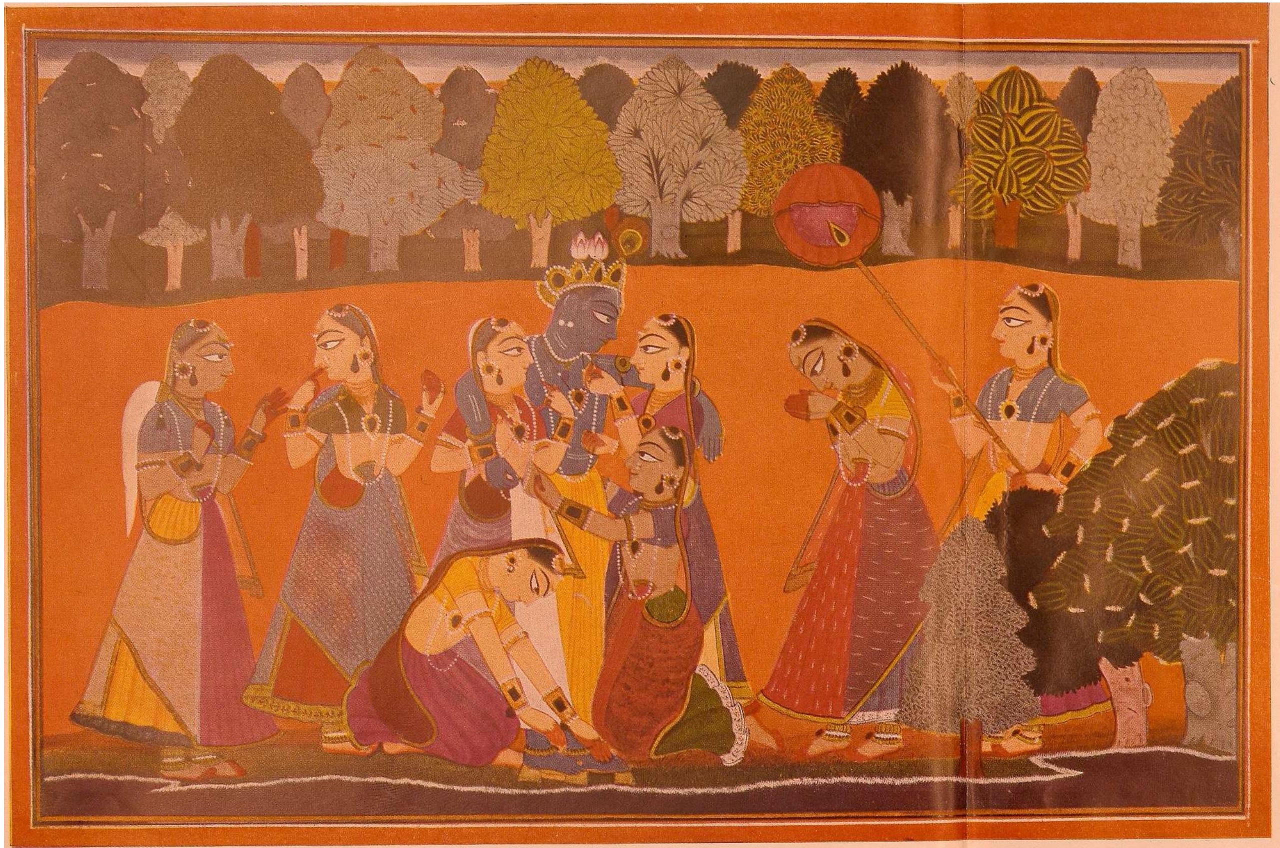
The Taj Mahal, Agra, 17th century



Colourful inlay work of semi-precious stones from the walls of Itmad-ud-Daulah's tomb at Agra, 17th century

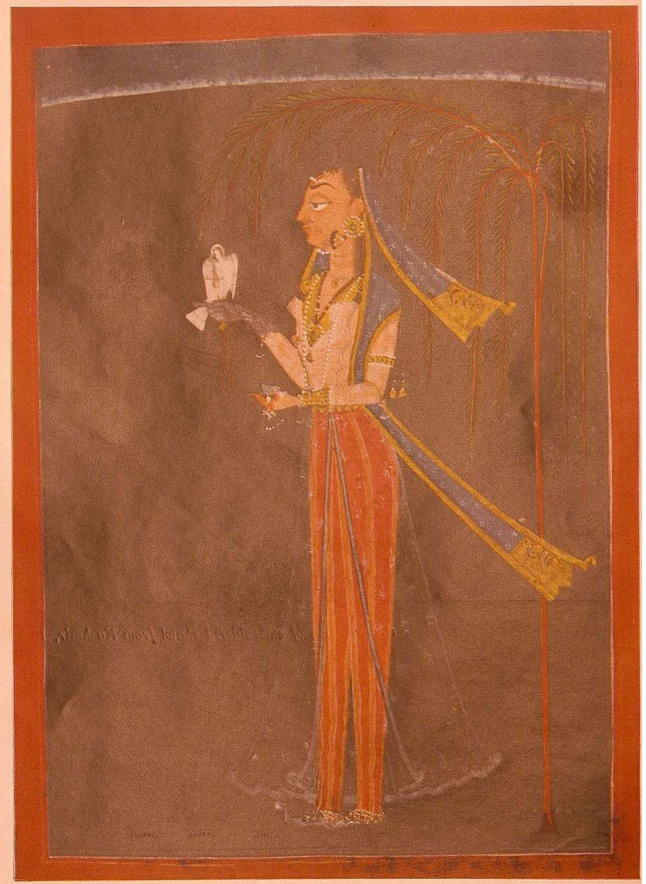


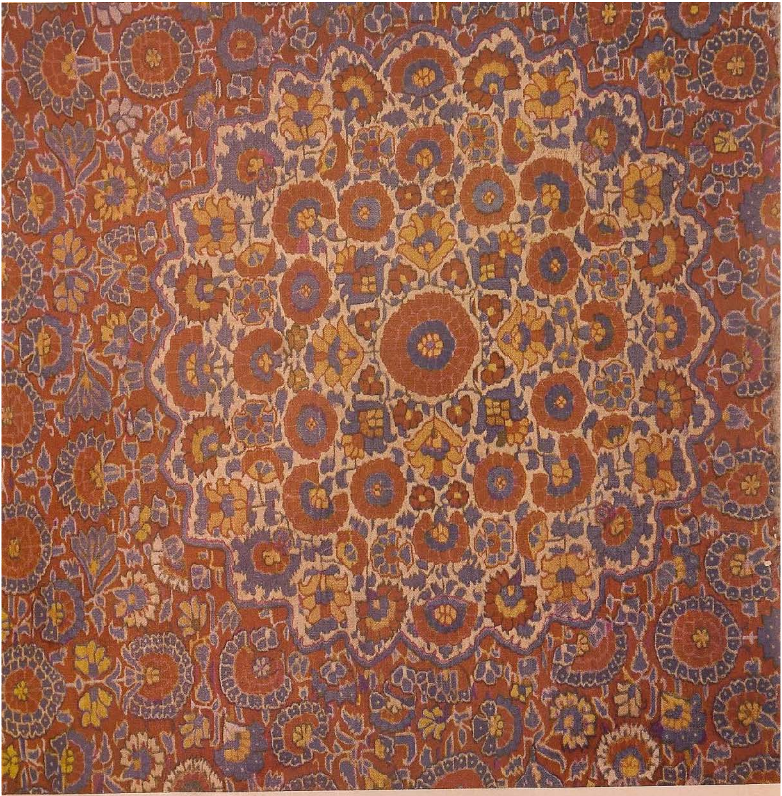
Summer Pastime, painting from Kangra, 18th century



Krishna and the Gopis, illustration from Gita Govinda, Basohli style, 18th century

Lady with Hawk, painting of the Basohli school, early 18th century





Central zone of embroidered shawl from Kashmir, 18th century

NOTES ON ILLUSTRATIONS

I SCULPTURE

Indus Valley Civilization c. 3000-2000 b.c.

1. Head and bust of a statue in limestone found at Mohenjodaro. The figure is draped in a shawl with trefoil pattern. From its eyes it seems to have been either a deity or a priest. The receding forehead, inlaid eyes and shaven upper lip show similarity with Sumerian figures. Ht. 17.5 cm.
2. Limestone statuette from Harappa ; a torso. Note the narrow waist and the feminine hips of the dancing figure. Ht. 10 cm.
3. Torso of reddish limestone, Harappa. Drilled holes for movable arms and head. The modelling of the previous and this figure reveal the perfection of plastic art in the Indus Valley. Ht. 9 cm.

Maurya Period c. 322—185 b.c.

4. Female *chauri* bearer (*chāmaragrahiṇī*); found at Didarganj, Patna. Polished Chunar sandstone. Heavily draped and loaded with ornaments. Identified as a *yakshi*. Ht. 160·16 cm., with pedestal 204·13 cm.
5. Ashokan lion capital from Sarnath. Buff-coloured, hard-grained sandstone of the Chunar quarry, with a mirror-like polish on the entire surface. Originally surmounted by a big wheel (*mahāchakra*, diameter 81·28 cm.) and hence better entitled to be called *chakradhvaja*. Ht. 210 cm., width across the abacus 85·4 cm.
6. Bull capital from Rampurwa, Bihar. Polished Chunar sandstone, Mauryan. c. 3rd Century b.c. Originally topped an Ashokan column. Ht. 202.5 cm.
7. Colossal figure from Parkham, Mathura district. It shows a free standing *yaksha* figure, probably Menibhadra, on the basis of the fragmentary inscription on its base. It is one of the oldest types of Indian statuary of massive effect. Made of sandstone with traces of polish. Ht. 260·32 cm.

Sunga Sculptures c. 185—28 b.c.

8. The Universal King (*chakravarti*). Relief from Jaggayyapeta. It shows the seven jewels (*sapta ratna*) of an ideal *chakravarti* ruler as given in the Sudassana-Sutta and the Chakkavatti-Sihanada-Sutta of Dīghanikāya. The seven jewels here depicted are *chakra ratna, hasti ratna, ashva ratna, mani ratna, stri ratna, grihapati ratna* and *parinayaka ratna* (wise sage or counsellor, *pandita medhavi*). The uplifted right hand of the *chakravarti* is bringing down a shower of gold from heaven. Indian Museum, Calcutta.
9. The Buddha preaching to the nobles of Kapilavastu. Represented symbolically in the form of a big *dharmachakra* with 32 spokes placed on a pedestal under a parasol. The *mahāchakra* on the top of the Sarnath capital also had 32 spokes. In order to complete the scene of Buddha preaching the First

Sermon at Sarnath, the artist has introduced a herd of deer and a number of trees to indicate the *mrigadava*. Depicted in the central panel of the middle architrave of the western gateway of the Great Stupa of Sanchi. c. 1st Century B.C.

10. Bracket figure between the pillar and architrave of a gateway. This tree nymph (*vrikshaka* or *rukkadevata*) is poised fully under a mango tree (*amralumbi*) holding with her left hand a branch loaded with fruit. From the northern end of the eastern gateway. Sanchi. c. 1st Century B.C.
11. The Dream of Queen Maya showing the Buddha's descent from the Tushita heaven as a white elephant. The scene is labelled *bhagavato ukkanti*. From the Bharhut Stupa, c. 2nd Century B.C. Indian Museum, Calcutta.
12. Purchase and presentation of the Jetavana monastery at Sravasti by Anathapindada. From a pillar on the Bharhut railing. c. 2nd Century B.C. Indian Museum, Calcutta.
13. Cross-bar of railing from Mathura. The medallion inside shows two riders on a swiftly moving elephant. The front one seems to be a female. Probably depicts the scene of Vasavadatta's flight on her she-elephant. c. 2nd Century B.C.
14. Railing pillars from Sarnath. Sunga period. Figure one shows a pair of *pūrṇaghaṭa* symbols, a *srivatsa* and a stupa; figure two a *srivatsa* and a pillar surmounted by a *chakra* (*chakrastambha*); figure three a lotus medallion (*padmaka*), a Titan (*mahoraga*) and again a medallion; figure four an acanthus, *pūrṇaghaṭa* and a *chakrastambha*; figure five shows a honeysuckle, a double acanthus, a tree in railing (*chaitya vriksha*), again a tree in railing and on top a stupa. c. 2nd Century B.C.

Satavahana Dynasty, Andhra, c. 230 B.C.—A.D. 225.

15. Reliefs in a verandah of Bhaja Caves. The left panel shows King Māndhātā riding on a chariot of four horses entering the region of Uttarakuru. His chariot passes over the bodies of the gigantic demons of darkness. The second panel shows Māndhātā on a royal elephant in the garden of Uttarakuru where several *kalpa vrikshas* and *mithunas* are shown. c. 2nd Century B.C.
16. A hunting scene from Rani Gumpha, Udayagiri Caves, Orissa. Probably represents King Dushyanta shooting deer. Attendants hold the king's horse. The figure of the hunting king is repeated. In front of him is the graceful figure of a lady poised on a low tree, most probably Shakuntala in the hermitage. c. 1st Century B.C.
17. White limestone lintel from Amaravati. The first scene shows the Bodhisattva in the Tushita heaven taking a decision to come to earth. The second scene shows him as a white elephant in a *vimana* borne by four *yakshas*. In the foreground are scenes of rejoicing, with dance and music. The third panel shows the dream of Queen Maya. c. 2nd Century A.D. Madras Museum.
18. The subjugation of the elephant Nalagiri. From Amaravati. c. 2nd Century A.D. Madras Museum.
19. Dampati figures in the verandah of the chaitya hall at Kanheri, near Bombay. c. 2nd Century A.D.

20. Dampati figures in the verandah of the chaitya hall at Karle. These robust human types are very remarkable in that they depict the ideal of physical beauty during the Satavahana age. c. 2nd Century A.D.
21. Prince Siddhartha, on his horse, renouncing the world (*abhinishkramana*). A lintel from the stupa at Nagarjunakonda. c. 3rd Century A.D. National Museum, New Delhi.
22. Scenes from the life of the Buddha, showing Buddha's birth in the Lumbini garden, the taking of the seven steps and the casting of the horoscope. On a jamb of the Nagarjunakonda stupa. c. 3rd Century A.D. National Museum, New Delhi.

Kushana Sculpture 1st—3rd Century A.D.

23. Jaina *ayagapatta* (tablet of homage). From Kankali Tila, Mathura. In the centre is seated a Tirthankara figure framed by four *nandipadas* in four directions and four honeysuckles at the corners. On the two vertical sides are pillars, one topped by a *chakra* and the other by an elephant (*chakra dhvaja* and *airavata dhvaja*). On the two horizontal bands are eight auspicious signs (*ashtamangalika chihna*), e.g. *mena mithuna*, *devavimana*, *srivatsa*, *ratnapatra*, *triratna*, *malyadama*, *vaijayanti* and *pūrṇaghaṭa*. c. 1st Century A.D.
24. Bodhisattva seated in *abhaya mudra* under a *pipal* tree from the mound of Katra, Mathura. Two flying *vidhyadharas* showering flowers, two *chauri* bearers, lion throne, *padmasana*, drapery on one shoulder, right hand in *abhaya mudra*, elongated ears, whirl of hair between the eyebrows, shaven head with *ushnisha* (skull protuberance) covered with a single matted lock and the round halo with scalloped margin are elements of the iconography of this image, which is labelled 'Bodhisattva' in the inscription. c. 2nd Century A.D.
25. Railing pillar showing a girl carrying a cage with a parrot perched on her left arm (*sukakrida*). From Mathura, c. 2nd Century A.D., Indian Museum, Calcutta.
26. Railing figure from Mathura depicting an *ashoka dohada*, a girl fulfilling the wish of the *ashoka* tree in blossom by kicking it with her left foot. 2nd Century A.D. Indian Museum, Calcutta.
27. Mother and child carved on a railing pillar from Mathura. The *kadamba* tree is shown in the background. c. 2nd Century A.D., Mathura Museum.
28. A baccanalian scene showing a woman drooping with intoxication. Her attendants are also shown. From Maholi village near Mathura. c. 2nd Century A.D. National Museum, New Delhi.
29. Architrave of the gateway of an early Jaina stupa found at Kankali Tila, Mathura. The first band shows the worship of a stupa surrounded by three *vedikas*, *suparnas* and *kinnaras*. The second shows a procession of worshippers with a chariot, horses and an elephant. c. 2nd Century B.C., Lucknow Museum.
30. Jaina Tirthankara Rishabhanatha standing in *kayotsarga mudra*. c. 5th Century A.D. Mathura Museum.

Gandhara Sculpture c. 1st Century-400 A.D.

31. The Great Renunciation of the Buddha. From Loriyan Tangai, Swat Valley. c. 2nd Century A.D., Indian Museum, Calcutta.
32. Birth of the Buddha. Queen Maya stands under a tree and Indra receives the child on a piece of cloth. From a stupa at Loriyan Tangai, Swat Valley. c. 2nd Century A.D., Indian Museum, Calcutta.
33. Head of the Buddha. The wavy hair arranged in tiers, the half-closed eyes, the continuous eyebrow, the full, fleshy lower lip, all indicate the refined quality of style developed in Gandhara art according to Gupta inspiration. c. 4th–5th Century A.D., Victoria and Albert Museum, London.

Gupta Sculpture c. 4th—6th Century A.D.

34. The Varaha incarnation of Vishnu uplifting the earth from the ocean. A rock-cut sculpture from Udayagiri Caves, near Bhilsa. c. 400 A.D.
35. A *gandharva* couple floating in the air. Cave No. 16, Ajanta. Vakataka period. c. 5th Century.
36. Image of Vishnu, wearing an elaborate crown, carved in the round. The figure was originally four-armed but is broken at the elbow. c. 5th Century A.D., Mathura Museum.
37. Standing Buddha with an elaborate lotus-leaf halo (*padmapatra chchāyā-maṇḍala*). Transparent drapery with thin folds. c. 5th Century A.D., Mathura Museum.
38. Buddha seated in *padmasana*, preaching the First Sermon. The hands are shown in *dharmachakra pravartana mudra*. The halo has elaborate scroll-work in the form of a lotus creeper and the throne has a high back with two *vyala* figures and an architrave (*torana*). The figure seems to have been once installed in the Gandhakuti temple at Sarnath. c. 5th Century A.D.
39. A flying *gandharva* couple from Sodani, Gwalior. c. 6th Century A.D., Gwalior Museum.
40. Vishnu, sleeping on the cosmic serpent Anantashesha; a panel on the exterior wall of the Deogarh (Jhansi) temple. c. 5th Century A.D.
41. *Naga* king and queen, Cave No. 19, Ajanta. Although *naga* figures, the human countenance of both the male and the female is in true Gupta style. Note the characteristic ornaments of the period. c. 5th Century A.D.
42. Buddha with attendants. The two attendant figures seem to be those of Maitreya and Avalokiteshvara. Sculpture from Bagh Caves, Madhya Pradesh. c. 4th–5th Century A.D.
43. Buddha's Parinirvana between two *sala* trees at Kusinagara. A large-sized sculpture in Cave No. 26, Ajanta. c. 600–642 A.D.

Early Mediaeval Sculpture, 650–950 A.D.

44. A flying *gandharva* couple. Durga temple, Aihole. Chalukya period. c. 6th Century A.D.
45. Shiva as Ardhanarishvara. A sculpture in true Chalukyan style which attained a high degree of excellence in the treatment of Brahmanical gods and goddesses. Cave No. 1, Badami. c. 6th Century A.D.

46. Durga Mahishamardini riding on a lion. From Mahishamandapa, Mahabalipuram. Pallava period. 7th Century A.D.
47. Rock sculpture showing the penance of Arjuna with several accessory scenes. Arjuna is standing on one leg with hands uplifted. Pallava period, Mahabalipuram. c. 7th Century A.D.
48. Krishna milking the cow, Krishna Mandapa, Mahabalipuram. The presence of Krishna *leela* scenes at Mahabalipuram indicates the Bhagavata influence during the Pallava period. Pallava period. 7th Century A.D.
49. Two figures of donors, a husband and wife. Virupaksha temple, Pattadakal. Late Chalukya. 740 A.D.
50. Shiva Nataraja. Cave No. 21, Ellora. c. 7th Century A.D.
51. A row of Buddhas in meditation. Cave No. 12, Ellora. 700–750 A.D.
52. The shaking of mount Kailasha by Ravana with Shiva and Parvati seated on the holy mountain. Kailasha temple, Ellora. Rashtrakuta period. 750-800 A.D.
53. Female bust. A figure in the early mediaeval style. c. 7th Century A.D. Gwalior Museum.
54. Marriage of Shiva and Parvati (*vivaha-kalyanamurti*). A most delicate piece of sculpture, showing Parvati as a coy maiden and Shiva in an ecstatic mood at the time of marriage. Elephanta Caves, Bombay. c. 8th Century A.D.
55. Indrani. Cave No. 33, Ellora. 750–800 A.D.
56. Maheshamurti, representing the *pancha-brahma* conception of Shiva with five faces, namely, Sadyojata, Vamadeva, Aghora, Tatpurusha and Ishana, respectively the five elements of earth, water, fire, air and sky. In the sculpture only three faces are shown. The front one with the pleasant expression is Sadyojata, the proper right one is Aghora or terrifying aspect and the face on the proper left is Vamadeva, shown as the female head of Parvati with a feminine grace. This is one of the most magnificent examples of rock sculpture anywhere in the world. Carved in the Elephanta Caves near Bombay. 8th Century A.D.
57. Durga trampling a demon. A favourite subject from the 2nd Century onwards but stylized by the time we come to early mediaeval art of which this is an example. 9th Century A.D., Mysore Museum.
58. Uma and Maheshvara. The great god and goddess are seated side by side in *alingana mudra*. A fine rendering in South Indian style. Hemavati, Madras. c. 10th Century A.D.
59. Four-armed Dakshinamurti Shiva with his right foot placed on Apasmara Purusha. From Cholamaligai. c. 10th Century A.D. Madras Museum.

Late Mediaeval Sculpture 950-1250 A.D.

60. Indra and Indrani. The depiction of these two deities had become popular in Kushana art about the 1st Century A.D. and continued thereafter throughout, both in sculpture and temple architecture. Khajuraho. c. 10th Century.
61. A *surasundari* figure applying collyrium (*anjana kanya*). Parashanath temple, Khajuraho. Such figures were carved on the *jangha* portion of the mediaeval temples and given the name *kamarupa*, that is, figures in various

amorous poses. In *shilpa* texts they are given various names like *surasundari*, *alasa kanya*, *devangana*, etc. The names are also given according to various poses and pastimes, for instance *mugdha*, *torana*, *darpana*, *anjana*, *nupurabharana*, etc. They are mentioned in the *shilpa* texts of Orissa and Gujarat. Thakkur Pheru refers to them as *prekshanika* (Prakrit, *pekkhaniya*). c. 10th Century.

62. Embracing couple. Kandariya Mahadev Temple, Khajuraho. c. 10th Century.

63. *Naga kanya* holding an incense burner. Lingaraja temple, Bhuvaneshwar. c. 1000 A.D.

64. *Alasa kanya* in a *torana* pose in which the lifted hands are interlocked. This typifies the overflowing, youthful emotion of the lady (cf. Hindi, *angadai* pose). Lingaraja temple, Bhuvaneshwar. c. 1000 A.D.

65. Colossal image of Gomateshvara Bahubali, son of Rishabhanatha, on the Dodda-betta hill. One of the largest free standing images of the world, 1,710 cm. in height. It was set up, *i.e.* carved *in situ* under the orders of Chamundaraja about 983 A.D. Chamundaraja was also named Gommataraya (*gommata* in Kannada means Kamadeva). Sravanabelgola, 62 miles from Mysore, was a great Jaina centre (*belgola* in Kannada means the white lake), and *sravana* is the same as *sramana*. Bahubali left his kingdom and became an ascetic. He is shown performing *tapas* in the *kayotsarga* pose and he is so serene that he is unmindful of growing creepers, the ant hill and the creeping serpents. The image is visible from a distance of 15 miles around the country. Its width at the breast is 780 cm., and at the head 195·24 cm.

66. A dryad (*drupada kanya* or *vriksha kanya*) under a palm tree. The *vrikshaka* motif is well known in Indian art since Bharhut and Sanchi. It continued up to the late mediaeval period with great vigour and much florid decoration. Rajarani temple, Bhuvaneshwar. c. 11th Century A.D.

67. Lady writing a love letter (*patralekhana kanya*). One of the conventional motifs depicted on the exterior of mediaeval temple walls. The present figure is one of the best renderings of the motif. From Bhuvaneshwar. c. 11th Century A.D. Indian Museum, Calcutta.

68. Mother and child from Bhuvaneshwar. A motif which became a favourite since the Kushana period of Mathura. In mediaeval *shilpa* texts, the motif is named *putra vallabha*. c. 11th Century A.D. Indian Museum, Calcutta.

69. Bodhisattva Avalokiteshvara from Vishnupur, Bihar. A fine example of Brahmanical art in the Pala school of Magadha. c. 11th Century A.D. Patna Museum.

70. Mother sleeping with her child, probably Yashoda with Krishna, from Rajshahi district. Pala School. c. 11th Century A.D. National Museum, New Delhi.

71. Torso of an *apsara*, from Kiradu. The *apsara* motif was very popular both in literature and art during the late mediaeval period. The figure was conventionally embellished with detailed ornamentation and depicted with conspicuous plastic effect. A similar *apsara* image from Etah district was published

by Dr. Coomarswamy. c. 11th Century A.D. Sardar Museum, Jodhpur.

72. Shiva and Parvati from Gangaikonda-cholapuram. An example of the Chola plastic art which has a close affinity with contemporaneous bronzes of Chola style and inspiration. c. 11th Century A.D.

73. Image of Saraswati in white marble, Bikaner. The aesthetic quality is unusual for the period in which the image was made. It indicates that a vigorous school of sculpture flourished in as remote a part as Bikaner. The architectural framing of the image is also well conceived. c. 12th Century A.D. National Museum, New Delhi.

74. Venugopala (Krishna playing his flute), Belur temple, Mysore. Note the ornate decoration, suggestive of the goldsmith's art. c. 12th Century.

75. Female figure holding a mirror. A *madanika* or *alasa kanya* of the *darpana* variety. Note the perfection with which the feminine form was depicted on temple walls. These forms had conventional names, such as *naga kanya*, *surasundri*, etc. Belur temple, Mysore. c. 12th Century.

76. Krishna lifting mount Govardhana. An ancient motif treated with a fresh outlook as in contemporaneous bronzes and paintings, with detailed decorative framing. Halebid, 12th Century.

77. Vishnu and Lakshmi. Though the figures are conventionalized, the style bears a kinship with the bronzes of the period. Halebid, 12th Century.

78. Warrior with his horse. One of the most successful, life size animal sculptures in India. From the courtyard of the Sun temple, Konarak. c. 13th Century.

79. A female figure or *alasa kanya* in the *nupurabharana* pose, that is wearing an anklet in preparation for the dance. A combination of two motifs — the *chhandita alasa kanya* with palms raised up and the *nupur padika* with ankle bells. Sun temple, Konarak, c. 13th Century A.D.

80. A female musician playing on cymbals, from the high spire of the *mandapa* of the Sun temple at Konarak, c. 13th Century.

81. Scenes from the marriage party of Arishtanemi. Details of a ceiling panel in Tejpala's temple at Mount Abu, c. 13th Century.

82. A side chapel (*devakulika*) showing Neminatha. Tejpala's temple, Mount Abu, c. 13th Century.

83. A frieze of female dancers and male drummers carved on the throne platform at Hampi (Vijayanagar), c. 15th Century A.D.

84. The marriage of Meenakshi and Shiva. Madurai, c. 17th Century.

II TERRACOTTA

1. Mother goddess. Mohenjodaro. c. 3000–2000 B.C. National Museum, New Delhi.
2. Faience bangle, Mohenjodaro, c. 3000–2000 B.C.
3. Mother goddess, Mathura, c. 3rd Cent. B.C.
4. Dancing girl, Patna, c. 3rd Cent. B.C.
5. Smiling girl, Patna, c. 2nd Cent. B.C

6. Smiling boy, Patna, c. 2nd Cent. B.C.
7. Man and woman (*mithuna*). Ahichchhatra, U.P., c. 2nd Cent. B.C.
8. Female figure. Dark grey terracotta. Mathura. c. 2nd Cent. B.C. Mathura Museum.
9. A winged figure, Basarh, Vaisali district, Muzaffarpur, c. 2nd Cent. B.C.
10. Lovers on a couch, Kausambi, U.P. c. 1st Cent. B.C.
11. Female head, Kondapur, Andhra. c. 2nd–3rd Cent. A.D.
12. Girl on a swing, Rajghat, Banaras, Gupta period, c. 4th–5th Cent. A.D. Bharat Kala Bhavan.
13. Drummer, Rajghat, Banaras, Gupta period, c. 4th–5th Century A.D. Bharat Kala Bhavan.
14. Female heads from Rajghat, Banaras. c. 4th–5th Cent. A.D. Bharat Kala Bhavan.
15. Head of Ardhanarishvara Shiva, showing matted locks of Shiva (*jata*) on the right and the curled hair (*alakavali*) of Parvati on the left Rajghat. c. 4th–5th Cent. A.D. Bharat Kala Bhavan.
16. Young worshipper holding a flower in his right hand. Painted terracotta from the stupa at Mirpurkhas, Sind. c. 4th–5th Cent. A.D. Prince of Wales Museum, Bombay.
17. Head of Shiva. Ahichchhatra, U.P. c. 5th Cent. A.D.
18. Head of Parvati. Ahichchhatra, c. 5th Cent. A.D.
19. Gaja Lakshmi. Kausambi, c. 5th Cent. A.D.
20. Hellenistic female head (stucco). Gandhara. c. 5th Century A.D. National Museum, New Delhi.
21. *Kinnari* and *kimpurusha*. Ahichchhatra, c. 5th Cent. A.D.
22. A highly ornate head. Kausambi, U.P. c. 6th Cent. A.D.
23. Girl and youth. Medallion, Mahasthan, Bengal. c. 6th Cent. A.D. Indian Museum, Calcutta.
24. The Dream of Queen Maya, Mahasthan, Bengal. c. 6th Cent. A.D.

III ARCHITECTURE

1. Lomas Rishi Cave. Excavated in rock in the reign of Ashoka. Highly polished interior. The facade is adorned with a *jali* pattern and a decorative band of elephants in the pediment. Barabar Hills near Gaya, Bihar. c. 3rd Century B.C.
2. Lion pillar (*simha stambha*) of Ashoka. Lauriya Nandangarh, Bihar. c. 3rd Century B.C.
3. The Great Stupa (*maha chetiya*), Sanchi. Picture shows one gateway and portion of big railing. There are four such gateways (*torana dvara*) and a complete railing round the big stupa. There is a second railing in the middle and a third smaller railing on the truncated top with a *chhatrayashti* in the centre. Each gateway consists of two upright pillars with capitals surmounted by three horizontal architraves separated from each other by square blocks and small balusters. These pillars, capitals, architraves and uprights are all richly carved both on the front and back with scenes from Buddha's life and the

Jataka stories, figures of *yakshas, nagas* and a host of other symbols. Four gateways round the great stupa are preserved. They were erected in the Andhra-Satavahana period. 2nd—1st Century B.C.

4. Interior of the chaitya hall (*chetiya ghara*) at Karle. The stone stupa is in the centre of the apsidal end of the cave and the nave (*mandapa* or *nabhi*) is formed by a series of free-standing pillars each surmounted by human couples. In the vaulted ceiling above may be seen big wooden ribs which serve only as a false support to the ceiling. c. 2nd Century A.D.
5. Early Gupta temple with a small *garbhagriha* and a *mandapa* on pillars. Temple No. 17 at Sanchi. Early 4th Century A.D.
6. Exterior of the Mahayana chaitya hall No. 19 at Ajanta. The large chaitya window is specially remarkable. c. 5th Century A.D.
7. Interior of cave No. 19 at Ajanta. Shows a Buddha figure in a chaitya and rows of side columns. c. 6th Century A.D.
8. Dashavatara temple, Deogarh. Gupta period. Built on a raised terrace. The dilapidated core of its pyramidal tower can be seen. c. 5th Century A.D.
9. Door-frame of the Dashavatara temple at Deogarh. There are several bands depicting figures of *dvarapala, mithuna*, foliated creepers, Ganga and Yamuna and a row of lion faces. A very fine example of composition in Gupta temple architecture. c. 5th Century A.D.
10. *Rathams* of Draupadi and Arjuna at Mahabalipuram. Small temples in the style of *parnashalas*. The Arjuna *ratham* on the right is a *mandapa* supported on pillars with a three-storeyed pyramidal roof and a cupola or dome above. These were temple types designed by the Pallava architects. c. 7th Century A.D
11. Pallava temple on the sea shore at Mahabalipuram with a lofty *shikhara* in several storeys, surmounted by a cupola. Built in the time of Narasimha Varman, c. 7th Century A.D.
12. Kailashanatha temple. Pallava style. Kanchipuram. c. 7th Century A.D.
13. Virupaksha temple of Shiva at Pattadakal with a *shikhara* in Dravidian style. c. 740 A.D.
14. Mahabodhi temple at Bodh Gaya. The architectural details have become confused because of later additions. c. 7th century A.D.
15. Surya temple, Osia (near Jodhpur), Rajasthan. c. 9th Century A.D.
16. The great Lingaraja temple of Shiva with a high curvilinear *shikhara* (*rekha deul*), Bhuvaneshwar. c. 10 Century A.D.
17. Kandariya Mahadev temple at Khajuraho. The high *shikhara*, in the north Indian style (*nagara*), rises above the *garbha griha* and the next one above the *maha mandapa*, the third one above the *nritya mandapa*, and the fourth above the *mukha mandapa*. The plinth is quite high and there is an open *pradakshina patha* on the terrace. It is considered to be the last example of the Chandela style. c. 10 Century A.D.
18. Sas-Bahu temple in Gwalior Fort. A fine example of the Paramara style. There are two temples of this name, both built in the 11th Century.

19. Udayeshvara temple at Udayapur near Bina in Madhya Pradesh. A fine example of Paramara architecture with an elaborate *shikhara* on the *garbha griha* and a pyramidal dome on the *maha mandapa*. C. 11th Century A.D.
20. Rajarajeshvar temple, with a high *shikhara* and cupola in the Chola style. Tanjore. C. 11th Century A.D.
21. Hoysaleshvara temple, Halebid, Mysore. Considered to be the highest achievement of the Hoysala style. Its superstructure comprising the roof and tower is now missing. On account of the profusion of sculptural embellishment, it is one of the most remarkable monuments ever produced by the hand of man. C. 12th Century A.D.
22. Shiva temple at Pandrethan (Skt. *puranadhisthana*), three miles from Srinagar. Middle of the 12th Century.
23. Rudramala temple at Siddhpur, Gujarat. A monument of the Solanki style on the banks of the Saraswati river. Preserved in fragments only, it is one of the largest and most sumptuously decorated monuments in India and was built by Jaisimha Siddharaja, towards the middle of the 12th Century.
24. Jayastambha (tower of victory). This was erected at Chittor, C. 12th Century A.D. An exceptionally well designed tower in the Solanki style. There is a similar tower of victory called Kirtistambha, built by the architect Jaita to the order of Rana Kumbha around 1440 A.D.
25. Interior of dome in Tejpala's temple at Mount Abu. The central massive pendants (*padmasila*) and the concentric bands of decorations in the ceiling constitute one of the most successful experiments of architecture in mediaeval times.
26. Sun temple at Konarak (Konaditya), Orissa. Only the *maha mandapa* with its pyramidal *shikhara* (*pidha deul*) rising in three storeys and surmounted by a huge *amalaka* is preserved. The building in the foreground is the *nritya mandapa* without its roof. The *garbha griha* is in ruin. The Konarak temple is one of the grandest monuments conceived on a scale which was ambitious even for those times. Middle of the 13th century.
27. Somnath temple at Veraval or Somnathpatana as restored in the 14th century.
28. Vitthalaraja temple, Vijayanagar. It is by far the most ornate building on the site of Vijayanagar. Named after its deity Vitthala which is a name of Vishnu. Begun by Krishnadeva Raya in 1513 and continued by his successor Achyutaraja (C. 1539–42). It could not be finished owing to its elaborate character.
29. The great Madurai temple built in the time of the Nayaka dynasty showing the culmination of the Dravidian style as seen in the lofty, elaborate *gopurams*. It was dedicated to Shiva and his consort Meenakshi as a double temple. The temple also has a *mandapa* of a thousand pillars. C. 17th century.

IV ISLAMIC ARCHITECTURE

1. Qutub Minar, a tower of victory. 240 ft. (73·15 m.) high. Built by Qutub-ud-din Aibak at Mehrauli, 11 miles (17·7 km.) from Delhi. c. 1206 A.D.
2. Alai Darwaza, Mehrauli, Delhi. Built in the time of Alauddin Khilji. It was erected to serve as one of the four entrances to the Qutub mosque (Quwwatul Islam). The carving shows a blending of several styles. What now remains of this gateway is a cubical structure of 55 ft. (17·3 m.) side in plane, with a total height of over 60 ft. (18·2 m.). In the centre is a single inner room, a hall of 36 ft. (10·8 m.) side entered by a doorway on all the four sides. c. 1305 A.D.
3. Screen from the Sayyid Sidi mosque, Ahmedabad. This perforated stone screen with its delicately carved tree motif including four palm trees, has received world-wide acclaim. It adopts tracery work of the finest type in the *jali* patterns in stone. c. 1515 A.D.
4. Sher Shah's mausoleum at Sasaram, Bihar. Situated in the midst of a lake with a stepped basement rising out of water. The tomb is designed in three diminishing stages and is considered to be one of the most imaginative architectural creations in India. c. 1540 A.D.
5. Jahangiri Mahal, Agra Fort. Originally built by Akbar as a palace but later on occupied by Jahangir by whose name it became famous 1605–1627 A.D.
6. Buland Darwaza, a triumphal gateway. 170 ft. (52 m.) high. Built by Akbar in memory of his victories in the Deccan. Fatehpur Sikri. 1570–80 A.D.
7. Panch Mahal, Fatehpur Sikri. A five-storeyed structure of open pavilions, one above the other. c. 1570–80 A.D.
8. Diwan-i-Khas or hall of private audience, Fatehpur Sikri. What is illustrated is the external appearance which is rectangular in plan and in two storeys. Inside this building, the single chamber of this audience hall is composed of a large pillar in the centre with a massive capital supporting a circular stone platform. From this central platform stone bridges radiate towards the hanging gallery. c. 1570–80 A.D.
9. Akbar's tomb at Sikandra. Built in the early years of Jahangir's reign. The tomb, placed in the centre of a garden, is 320 ft. (97·5 m.) square, and has a total height of 100 ft. (30·4 m.). It is a rare building providing infinite examples of *jali* cutting in stone. 1612–13 A.D.
10. Taj Mahal, Agra. Built by Shahjahan as a tomb for his beloved wife, Mumtaz Mahal. It is sited on the bank of the Jamuna and placed in a rectangular enclosure 1,900 ft. (579·1 m.) by 1,000 ft. (304·7 m.). Built of pure marble with a high bulbous dome it has four beautiful minarets on the four corners of its terrace. Inside, the tomb and its screen are executed with the most delicate kind of inlay work of semi-precious stones in marble. c. 1634–48.
11. Diwan-i-Khas or hall of private audience, Delhi Fort, built by Shah Jahan. An open pavilion on square pillars of delicate inlaid marble work. c. 1645 A.D.
12. Diwan-i-Am or hall of public audience, Delhi Fort, built by Shah Jahan. It is of red sandstone but the alcove in the

back wall where the emperor sat on the Peacock Throne is of marble. c. 1645 A.D.

13. A screen in the royal bedchamber of Delhi Fort, showing the Scales of Justice. c. 1645 A.D.

14. Gol Gumbaz, or 'the round dome', Bijapur. It is the mausoleum of Mohammad Adil Shah (c. 1627–56 A.D.). Its large hemispherical dome is a grandiose architectural conception c. 1660.

V BRONZES

1. Female dancing figure, Mohenjodaro. c. 2500 B.C.
2. Small figure of a buffalo, Mohenjodaro. c. 2500 B.C.
3. Life size Buddha image in copper found at Sultanganj near Bhagalpur. Gracefully standing with right hand in *abhaya mudra* and wearing transparent drapery. This is one of the finest examples of the art of metal casting as practised by the Gupta artists. c. 5th Century A.D. Birmingham Art Gallery.
4. Seated Buddha from Nagapattinam, Madras. c. 8th Century A.D. Madras Museum.
5. Female *chauri* bearer from Akota. This image is a clear indication of a new style in the beginning of early mediaeval plastic art. c. 8th Century A.D.
6. *Dipadharini* or female lamp-holder, Warangal, c. 8th–9th Century A.D. Government Museum, Hyderabad.
7. Manjushri, Nalanda, Bihar. c. 8th–9th Century A.D. National Museum, New Delhi.
8. Gomateshvara or Bahubali. A copy of the stone colossus of Gomateshvara at Sravanabelgola. c. 9th Cent. A.D. Recently acquired for the Prince of Wales Museum, Bombay.
9. Jaina image of Neminatha, Chopada, East Khandesh. c. 9th Century A.D. Prince of Wales Museum, Bombay.
10. Padmapani Avalokiteshvara, Kurkihar. c. 8th Century A.D. Patna Museum.
11. Nataraja in the *chatura tandava* pose. Pallava-Chola transitional period. c. 9th Century A.D. National Museum, New Delhi.
12. Parvati, South India. c. 9th Century A.D. Madras Museum.
13. Kodandapani Rama, Vadakkapanniyar, Tanjore district, Madras. c. 10th Century A.D. National Museum, New Delhi.
14. The Buddha's Nativity, Nalanda, Bihar. c. 10th Century A.D. National Museum, New Delhi.
15. Padmapani Avalokiteshvara from Kurkihar, Bihar. c. 12th Century A.D. Patna Museum.
16. Nataraja in the *rana tandava* pose. South India. Late Chola period. c. 12th Century A.D.
17. Parvati, South India. Late Chola period, c. 13th Century A.D. National Museum, New Delhi.
18. Devi, South India. c. 15th Century A.D. National Museum, New Delhi.

1. A palace scene showing king and queen seated under a pavilion with attendants serving them. Cave No. 2, Ajanta. c. 5th Century A.D.
2. The toilet of a princess. A maid servant painting her feet, another standing behind her to do her hair and a third holding a fly whisk. Ajanta. c. 5th Century A.D.
3. Temptation of the Buddha by Mara and his army. Ajanta, Cave No. 1. c. 7th Century A.D.
4. Dance scene showing a young man in the centre and several dancing female figures going round him, clapping hands. It was named *Gopal-gujari rāsa*. Wall painting from Bagh Caves. c. 5th Century A.D.
5. A lotus pond showing men and women gathering flowers and an elephant also lying in the pond. Sittanavasal Caves. Pallava period. c. 7th Century A.D.
6. Celestial dancers. Wall painting from Ellora, Cave No. 33. 8th–9th Century.
7. Illustrated folios from a palm leaf Buddhist manuscript of the Prajnaparamita. Shows the Buddha above and the Nativity scene below. Pala School. c. 10th–11th Century.
8. Birth of the Buddha. Wooden cover of a palm leaf manuscript of the Ashtasahasrika Prajnaparamita. c. 12th Century A.D. Prof. S. K. Saraswati's collection, Calcutta.
9. Dipankara Buddha. Painting on a palm leaf manuscript of the Ashtasahasrika Prajnaparamita. c. 11th Century A.D. Prof. S. K. Saraswati's collection.
10. An elopement scene, from the story of Lor Chanda. Loose page of a manuscript of Lor Chanda. Western Indian (Apabhramsha) style. Early 15th Century. Bharat Kala Bhavan.
11. Illustrated folio from a manuscript of the Uttaradhyayana Sutra showing a king and queen riding on an elephant. Apabhramsha style from Western India. c. 14th Century A.D.
12. A page from an illustrated manuscript of the Kalpa Sutra. Apabhramsha style from Western India. The figures have become more ornate and the borders also are much more elaborate than the earlier century. Late 15th Century.
13. A page from an illustrated manuscript of Gita Govinda. Late Apabhramsha style. The protruding eye has now been dropped out and the costumes are also much more developed. Early 16th Century. N. C. Mehta collection.
14. A page from a paper manuscript of the Panchatantra showing a hunter approaching a tree with birds. Apabhramsha or Western Indian style. Early 16th Century A.D.

MUGHAL PAINTING (16TH—18TH CENTURY)

15. Painting from an illustrated manuscript of the Razm Nama. Akbar period. The scene illustrates the sage Manki watching in great distress his two young oxen being taken away by a camel. This story is described in Shanti Parva, Chapter 177, in the Mahabharata of the Gita Press edition. c. 1585 A.D.
16. A painting on cloth illustrating a scene from the Hamza Nama. Painted in the

time of Akbar under his order. Late 16th Century. Bharat Kala Bhavan. It may be noted that around 1600 A.D. Akbar planned to have illustrated on cloth the whole of the Hamza Nama, a collection of many cycles of legends centering round Hamza, of which he was very fond. Each illustration was to be about 2′ in size. Only about 125 paintings of this historical set have survived. A majority of them are in European museums. Only about half a dozen are in India including the two in the Bharat Kala Bhavan.

17. Jahangir's darbar. The emperor is seated under an embroidered pavilion and the nobles and the courtiers are standing all round. Rampur Durbar Library collection. c. 1620 A.D.
18. A nobleman visiting Sheikh Phul, the mad saint of Agra. Signed Bishen Das, Mughal School. Jahangir period. c. 17th Century. Bharat Kala Bhavan.
19. Jahangir in the garden. c. 1620 A.D. Bharat Kala Bhavan.
20. A fowler catching a crane. Mughal School. c. 16th Century A.D. Bharat Kala Bhavan.

Rajasthani Painting (16th—18th Century)

21. Raga Basant. Jodhpur School. The painting graphically illustrates the glory of the vernal season. Early 17th Century A.D.
22. Ragini Bhairavi. Depicted as a lady worshipping the Lord Shiva. Rajasthani School. Late 17th Century.
23. The angry heroine speaking harshly to Krishna. Malva style. Middle of 17th Century. Bharat Kala Bhavan.
24. The man-lion or Narasimha incarnation of Vishnu. Rajasthani School. Middle of 17th Century. Bharat Kala Bhavan.
25. Ragini Gaud Malhar. Rajasthani School. Late 17th Century.
26. Matsya avatara or fish incarnation of Vishnu. Rajasthani School. c. 18th Century. Bharat Kala Bhavan.
27. Ragini Madhu Madhavi. Rajasthani School. Middle of 18th Century.
28. The boar hunt. Bundi style. Late 18th Century. Bharat Kala Bhavan.
29. Radha and Krishna dancing in a bower. Bundi style. Middle of 18th Century. Bharat Kala Bhavan.
30. Krishna lifting the mountain Govardhana. Rajasthani Mewar painting. Middle of 18th Century. Bharat Kala Bhavan.
31. Kakubha Ragini. Rajasthani School, c. 18th Century.
32. The love-lorn Radha. Rajasthani Bundi School, c. 18th Century.
33. Equestrian portrait of Maharaja Abhaya Singh of Jodhpur. Jodhpur School, c. 18th Century.

Kangra or Himachal School

34. Radha and Krishna. Kangra School, c. 18th Century. Bharat Kala Bhavan.
35. Radha absorbed in thoughts of Krishna. Kangra School, c. 18th Century.
36. Radha's toilet. Kangra School, c. 18th Century.
37. Rama, Lakshmana and Sita in Chitrakuta. Kangra School, c. 18th Century.
38. Radha and Krishna sheltering under a common cloak. Kangra School, Late 18th Century.
39. Vibhasa Raga, related to Sri Raga. Guler, c. 18th Century.

40. Konkani Ragini. Guler, c. 18th Century.

BASOHLI SCHOOL

41. The Love Letter. Kangra School. c. 19th Century.
42. A musical mode or Ragini. Basohli School, c. 18th Century. Bharat Kala Bhavan.
43. Krishna stealing curds. Painting based on a *doha* of Bihari Satsayi. Basohli School, c. 18th Century. Bharat Kala Bhavan.
44. The five-faced Shiva. Basohli School, c. 18th Century. Bharat Kala Bhavan.
45. Lady playing with ball and string (*chakbhauri*). Basohli School, c. 18th Century.
46. Rama and Sita. Basohli School, c. 18th Century. Bharat Kala Bhavan.
47. Nayika welcoming her lover and fanning him with a lotus leaf. Basohli School, c. 18th Century.
48. Lady waiting for her lover (Utkanthita Nayika). Basohli School, Late 18th Century.

MISCELLANEOUS

49. Travani Ragini. Deccan School, c. 17th Century. Bharat Kala Bhavan.
50. Todi Ragini. Folk painting, Kullu. c. 18th Century. National Museum, New Delhi.
51. Hill chieftain (Pahari Raja) with his lady and fly-whisk female attendant. Kullu, c. 18th Century.
52. The damsel and the plantain tree. Folk painting, Kangra. c. 18th Century. Bharat Kala Bhavan.
53. Rama fighting Ravana. Orissa School, c. 18th Century. Bharat Kala Bhavan.
54. Krishna subduing the serpent Kaliya. Orissa School. c. 18th Century. Bharat Kala Bhavan.

VII TEXTILES

1. Printed and painted cotton cloth from Arcot. An example of *kalamdar* work (*i.e.* made with a pen), which Tavernier has called calmendar. These textiles are known as Madras palampore, or bed-cover, corresponding to *palangposh* in Upper India. They were made in a very artistic way both in respect of composition of their complex patterns and colouring. The most interesting point about them was the mythological scenes with figures in Dravidian style and their descriptions in the Telugu language and script, as in the present example. In some cases the figures were printed on the cloth with wooden blocks, but all the finer palampores were prepared by stencilling and hand-painting. The stencil-plates were made of stout pieces of paper. They were placed on the cloth and covered with fine charcoal powder so as to leave a tracing. The rest of the work was done by hand and thus considerable scope was given for the exhibition of individual tastes in the selection and grouping of colours. Kalahasti specialized in palampores with mythological scenes, whereas expensive ones made in Masulipatam were virtually hand-made pictures on cloth. c. 18th Century. Indian Museum, Calcutta.

2. Embroidered silk *chadar* from Madras. c. 19th Century. Indian Museum, Calcutta.
3. Velvet panel embroidered with gold thread to produce floral designs. Lucknow. c. 19th Century. Indian Museum, Calcutta.
4. Printed cotton floor-cloth from Punjab. 19th Century. Indian Museum, Calcutta.
5. An example of printed cotton *jajam* or *farsh* (floor-cloth) manufactured in Uttar Pradesh and Punjab, mostly in cotton. c. 19th Century. Indian Museum, Calcutta.
6. Printed cotton floor-cloth from Masulipatam. c. 18th Century. Indian Museum, Calcutta.
7. *Phulkari* work from Rohtak, Punjab. It is a kind of embroidery, literally 'a flowering work'. This is divided into three branches : (*i*) true *phulkari* where the pattern is diapered at intervals over the cloth (as in Tex. 8); (*ii*) *bagh* or garden, where the whole surface is ornamented by a connected pattern as in this example ; (*iii*) *chobis* or *chop* with only the border worked with *phulkari*, the field being left plain. The most effective *phulkari* work is done in rich gold yellow silken thread on an Indian red ground. There is also a type of *shisedar phulkari*, in which a striking effect is produced by the insertion of circular pieces of dull glass. There are no curved forms in the *phulkari* pattern and the stitch is carried across the field in diapers, herring-bones, checkers, and zigzags. The lustrous silk thread contrasted with the deep rich texture of the country-made cotton fabric made the Punjabi *phulkari* most attractive. In some cases gold coloured lozenges with red flowers are seen. *Phulkari* was especially loved by Jat women. The design in this example may also be described as *samudra lahar*, 'sea waves'. c. 19th Century. Indian Museum, Calcutta.
8. *Phulkari* work from Punjab of variety (*i*) described above, showing floral motifs enclosed within lozenges and scattered over the whole field. c. 19th Century. Indian Museum, Calcutta.
9. Silk *lungi* or turban cloth from Punjab. Its special feature is the striped motif. *Lungi* was made both of cotton and silk. c. 19th Century. Indian Museum, Calcutta.
10. Embroidered cushion cover from Alwar. c. 19th Century. Indian Museum, Calcutta.
11. Muslim prayer rug from Andhra. c. 19th Century. Madras Museum.
12. Masulipatam tapestry. An example of the famous printed cotton fabrics of Madras used as wall draping (*pichhawai*), curtains and even upholstery. Masulipatam was a great centre of manufacture for such palampores, Kalahasti and Arcot being other centres. c. 18th Century. Madras Museum.
13. Curtain from Kalahasti with a garden design showing birds and floral pattern. c. 18th Century. Madras Museum.
14. Printed and painted curtain from Masulipatam. c. 18th Century. Madras Museum.
15. Curtain from Andhra, showing the tree of life growing on the mountain. c. 18th Century. Madras Museum.
16. *Kimkhab* from Varanasi (Banaras). *Kimkhab* is the name given to silk woven with gold or silver thread. These

are silk brocades once manufactured on an extensive scale at Varanasi, Murshidabad, Bhagalpur, Multan, Ahmedabad, Surat, Poona and Aurangabad. Gold and silver wire and *kalabatun* thread (gold or silver wire twisted with silk thread) are often used in the manufacture of more valuable fabrics. In northern India, Varanasi is still the chief centre of this manufacture and its embroidered silk and brocades have long been famous all over the world. The patterns in some are spangled, known by the name of *butidar*, while in others run scrolls of foliage and flowers. These are called *beldar*. Then there is the hunting pattern called *shikargah*. Other patterns are known by the names of *jangla*, *mina*, *jaldar*, etc. Early 19th Century. National Museum, New Delhi.

17. Banaras *kimkhab* or brocade. The pattern comprises a pair of peacocks perched on a conventionalized tree. Early 19th Century.
18. Embroidered shawl from Kashmir. It is an embroidery work of great variety and fineness produced either on loom or by needlework (*tuji*). These are used as *chadars* made of *pashmina* wool for which Kashmir has been so famous from mediaeval times. Besides this artistic border, the cone design filling the space in the corner is most attractive. Early 19th Century.
19. Embroidered shawl from Kashmir. The whole field is filled with embroidered designs. c. 19th Century.
20. Silk *patola* from Baroda. It is the wedding sari of Gujarat. The technique is very difficult involving each of the warp (*tana*) and usually also the weft (*bana*) threads to be separately dyed in various colours along their length according to precalculated measurements and arranged on the loom so that as the weaving progresses the design appears, and is the same on both sides. Designs with flowers, elephants or birds enclosed in geometrical trellises are produced. c. 19th Century. National Museum.
21. Embroidered silk skirt with peacock, human and floral designs carried out in chain stitch in alternating bands with an elaborate floral border of lotus rosettes. Kutch and Bhuj were famous for this work. c. 19th Century. Indian Museum, Calcutta.
22. Embroidered silk *choli* with small round pieces of dull mirror worked into the pattern. c. 19th Century. Indian Museum, Calcutta.
23. Embroidered jacket from Kutch. 19th Century. National Museum.
24. Brocaded canopy from Surat, showing Gopala Krishna and cows. 19th Century. Indian Museum, Calcutta.
25. Printed cotton sari from Kaira, Gujarat, showing striped designs on the border. c. 19th Century.
26. Tie-dyed sari of *bandhanu* work from Kathiawar, with a design of elephants and dancing *gujaris*. This type of work was very widely practised in south Punjab, Rajasthan, Gujarat and Kathiawar. The stuff made by this process, generally called *chunari*, from the Sanskrit *churni*. A variety of designs comprising circles, squares, stars, animal figures, human figures, birds, horsemen, flowers, transverse bands or zigzag lines are produced by tying up the material into knots and dyeing as many times as desired in different colours.

This is a laborious art of great antiquity and has reached a degree of perfection owing mainly to the intuitive skill of experienced women. The art is mentioned by Banabhatta. 19th Century, Indian Museum, Calcutta.

27. Loom-embroidered sari from Baluchar, Murshidabad district. Late 18th Century. Indian Museum, Calcutta.
28. Printed cotton *jajam* (floor-cloth) from Fatehgarh. 19th Century. Indian Museum, Calcutta.
29. Printed *palangposh* from Fatehgarh, U.P. 19th Century. Indian Museum, Calcutta.
30. Wax-printed cloth from Chanda. c. 18th Century. Indian Museum, Calcutta.
31. Embroidered piece from Chanda. c. 18th Century. Indian Museum, Calcutta.
32. Tinsel-printed *dopatta* from Delhi. Designs are stamped on cloth with a preparation of gum, by means of a hand block. Upon the patterns thus formed in gum, false gold or silver leaf is fixed. Before stamping, the cloth is dyed a plain colour. The patterns are either floral or geometrical. c. 18th Century. Indian Museum, Calcutta.
33. *Jaldar himru*, flowered silk from Aurangabad. The word literally means 'cloth for the cold season'. It is woven in cotton, but spun in a special way so as to form a thick, soft fabric. It is then embroidered in silk. Aurangabad was the chief centre of the *himru* trade in India. The design here shows a *jali* pattern with *butis*. c. 18th Century. Indian Museum, Calcutta.
34. Striped *himru* flowered silk from Aurangabad. c. 18th Century. Indian Museum, Calcutta.
35. Cone patterns from the *palla* of an old shawl. c. 19th Century. Indian Museum, Calcutta.
36. Fine Dacca hand-loom muslin, embroidered with silvery flowers often called *jamdani*. c. 18th Century. Indian Museum, Calcutta.
37. *Nile phulon ka jamcha*, from Goalpara, Assam. c. 19th Century. Indian Museum, Calcutta.
38. Chamba *rumal*. These *rumals* were embroidered with brightly coloured flowers, animals and mythological groups like those in Rajput paintings or scenes from the Krishna Lila, the Ras Lila being particularly popular. Here is a scene showing Krishna and the *gopis*. The double satin-stitch used in the embroidery made the design appear identical on both sides. c. 18th Century. Indian Museum, Calcutta.
39. Red silk *sari* from Manipur, Assam. c. 19th Century. Indian Museum, Calcutta.
40. Paisley print from England. Imitations of Indian textile designs were being done in England under the name of Paisley, the place of their manufacture. c. 19th Century.